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MODERN ZAGREB
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THE OLD HISTORIC TOWN OF ZAGREB IN THE NEW EUROPE

On the eve of the 900th anniversary of Zagreb, which is to be marked in 1994 to commemorate the establishment of the diocese on Kaptol, one of Zagreb's hills, Zagreb will owing to the courtesy of our friend in the Kingdom of Denmark, the city of Copenhagen and Mr Trevor Davies, present itself to the host city and the cultural Europe within the project of »The New Europe«.

As a historic city, Zagreb on this occasion primarily wants to be seen as a lovely, pleasant old town with a long history and scores of historic and natural sights.

As the metropolis of Croatia, a newly independent state on the map of Europe, Zagreb, with its architectural spaces and art, represents Croatian historical and regional diversity as a particularly valuable European natural and historical environment.

In the 90s Zagreb wants to remain an old, historic town, the seat of the Croatian state in the new Europe.

We want to thank the hosts for choosing Zagreb to open the presentation of European cultural metropolises.

We also want to thank the Croatian artists and people in charge of Croatian culture for their successful efforts in presenting Zagreb to the cultured Europe and our Danish friends in its true colours and thus enabling it to take its rightful place among European cultural metropolises.

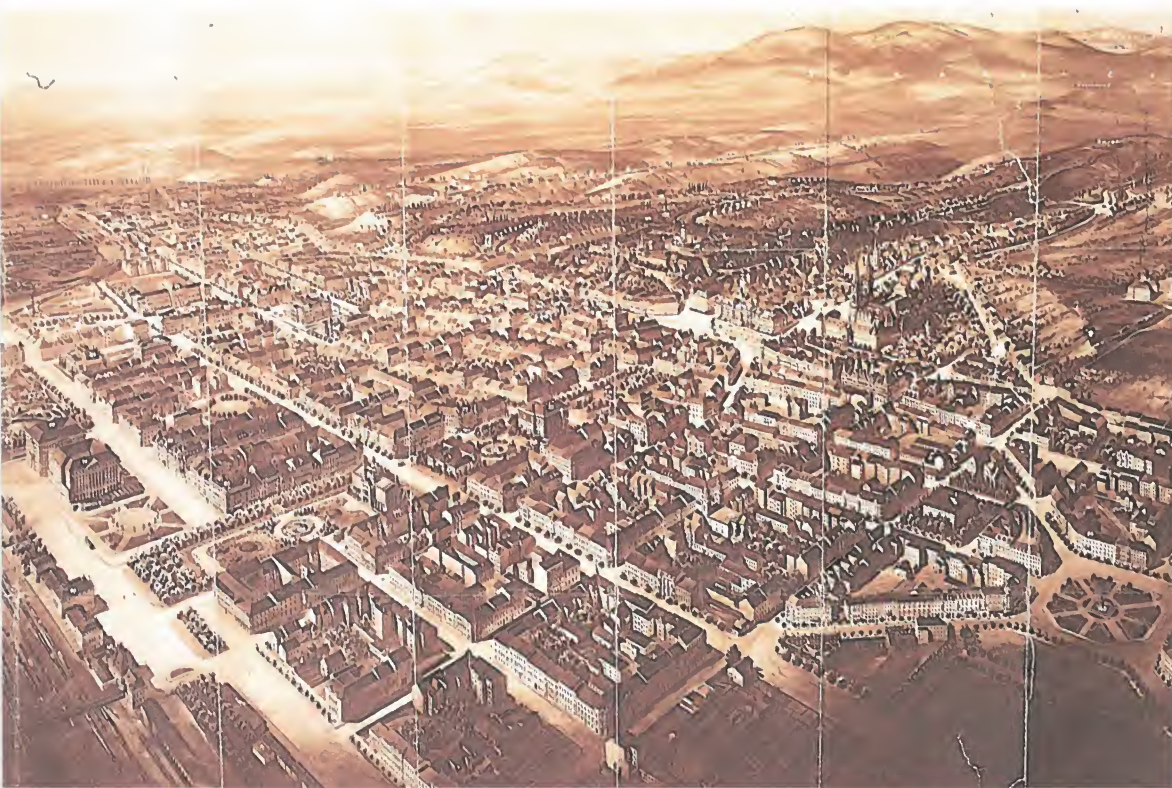
BRANKO MIKŠA Mayor of the City of Zagreb





Good morning Zagreb, photo by Tošo Dabac, around 1938

Željka Čorak
BEAUTIFUL OLD CITY



An aerial view of the city of Zagreb, 1926

An attempt to define a city starts with a conjecture of its large area, a search for its nest. It is certain bells above Altdorfer – like panoramas, it is certain curved shapes that characterize the setting for its name. And within the setting itself: a mountain, a river, a plain, a gorge, maybe a shimmering lake, perhaps a strip of coast. That is the prime determiner of a city's breath, of its intended growth, of the anticipated pace of its changes, of the estimated depth of its roots. The first thing to be stated about Zagreb is its large area. It covers a large area between a river and a mountain. A real river and a real mountain on a country scale, not merely local. Indeed, Zagreb has plenty of space for bright lights and a flow of clouds, and appropriate stages for the great scenes of the four seasons. Needless to say, it also has its original small-scale geography of the hills below the mountain, from which it had once overlooked all it would eventually cover. This dialectic of the large and the condensed, of the unconfined and the confined, was present through all the phases of its growth and resulted in *ne quid nimis*, proportion, harmony. Zagreb is a beautiful old city.

It is the capital city of the country the Croats reached 1300 years ago. The country that was a European kingdom more than a thousand years ago.

Its existence was first recorded 900 years ago (1094), when the Zagreb Diocese was founded. As early as then it had the cathedral and the Vice-Roy (the Regent) held court in it, which indicates that its historic roots are much deeper. The prehistory of the region (*homo crapiniensis*) is estimated at 35 000 years.

Recently the living quarters have been excavated in the very courtyard of the City Museum, the three thousand years old remains from some far-sighted, kind inhabitants. The Romans also had their settlements in this region. Barbarians had crossed it too, in their search for Rome. 12c records already make mention of the four elements which are important for the life of the city and indicate the level of its urban developments. First and foremost among them is the school, an educational institution open to the public. It is followed by the royal fair, which testifies to the intensity of the crafts, trade and communications. Performances in front of the cathedral are also made mention of and Zagreb can therefore measure the length of its religious and secular tradition in culture from those times. Finally, the names of the streets, such as *Vicus Latinorum* or German Street, suggest international contacts, a significant presence of other ethnic groups, the theme of tolerance. This theme has been of great importance throughout the history of Zagreb.

Zagreb was destroyed by the Tartars; the Turks reached the very walls of its cathedral, which functioned both as a church and a fortress. It was in the environs of Zagreb, i.e. at Sisak and Petrinja, where a war is being waged again, that the Turkish invasion of the West was stopped in the glorious battle of 1594. In spite of war threats, the culture of Zagreb managed to flourish. The treasury of its cathedral-cum-fortress is among the oldest and richest in Europe. When Zagreb became a Royal Borough in 1242, the city hospital, public baths, the Mint where *denarii zagrabienses* were made and other institutions were mentioned besides the school. Sixty different crafts are concentrated in the 14th century Zagreb. The 15 c marks a lively activity of the local and foreign artists: of the painter Hans Alemanus, of the sculptors from the Parler workshop in Prague... The Roman Catholic seminary



The old Cathedral, photo by Ivan Standl, around 1878. City Museum.

A view of the main town square in the 1920s: in the background the spires of the restored Cathedral. Photo – the City Museum.

The Mirogoj cemetery, around 1930. Photo – the City Museum.

was founded in the 16th century. Regular mail-coaches to Vienna, Budapest and the provinces were introduced. Zagreb got its first grammar school in 1607, while the University was founded in 1669; a school for girls was opened, the printing-works set up. The 18c marks the appearance of the first newspaper and the opening of a permanent theater. But we have already reached more recent days.

At the beginning of the 19c Zagreb was the centre of a great national revival. Its development reaches the peak by the end of the century, and acquires a stately cultural infrastructure characterized by the pronounced element of historicism; the neobaroque theater; the neorenaissance Mirogoj cemetery, among the most beautiful and monumental graveyards of Europe; a number of schools and museums... The grammar school complex which was built at that time could admit one tenth of the whole city population. The School of Arts and Crafts and the Museum are among the oldest in Europe (1882); hence the rich tradition of art design in Zagreb. The masterpiece of the said tradition is the National and University Library (1911), a Gesamtkunstwerk of the Jugendstil, a European jewel. It is fortunate that the open areas surrounding the monuments in Zagreb have been preserved.

Zagreb has many outstanding art works. Its ancient cathedral with gothic space and various stages of development, reaching as far as the neogothic, represents the most easterly great medieval cathedral in Europe. The remains of the medieval and renaissance fortifications, of a baroque church, of the clacissist and romantic parks, neostylistic, Jugendstil and modern buildings render its tissue rich in content. Yet the most beautiful monument in Zagreb is the city itself, an exceptional example of a "dual city": for hundreds of years the civil and the ecclesiastical cities of Gradec, or Grič and Kaptol, existed side by side, each within its own walls. Yet there was much heavy fighting between them: one of the stitches on their seam is still called the Bloody Bridge Street. Both parallel cities have preserved their historical structure. The two Zagrebs were united in 1850. The city descended from its medieval acropolis, created an interesting version of the historicist town planning (a horseshoe of green squares), meandered over the hills in a Jugendstil manner, spread its modern architecture across the plain and crossed the Sava river. Leaning against Mt. Medvednica, it acquired its northern character. Yet it also slid towards the south, as a true capital of a Mediterranean country. The sea is less than 150 km away, palpable at the city market, at the fish market, heard in the dialects spoken... From Zagreb, it is easy to reach its green environs, woods, historical towns, castles.... Zagreb is Croatia in miniature. And Croatia is a link between the sun and the fog, between the Mediterranean and the North. If times were different, this text would have a different ending. Yet each text bears its own date and is beheld to it. Today Zagreb is Croatia in miniature because it is also the temporary home to tens of thousands of refugees and those expelled from all parts of the war-ravaged country. Today Zagreb must also be Beli Manastir, Ilok, Dalj, Petrinja, Kostajnica, Slunj, Drniš... and so many other towns. In particular, Zagreb must also be Vukovar.

After so many centuries of border life on the edge between the worlds, Zagreb will survive these hard times too. The text might therefore, in spite of all, end as follows: Today the population of Zagreb is cca 1 000 000. It is a major industrial centre. Zagreb is a beautiful old city. And it is firmly determined to be lively and young.



Symbols of Zagreb. Photo by Tomislav Rastić

A View of New Zagreb from the Northern Bank of the river Sava. Photo by Milan Pavić, 1978. the City Museum.

Lelja Dobronić
SHORT SURVEY OF THE HISTORY OF ZAGREB



A town on a river. Photo by Tomislav Rastić



Individual findings of hearths, tools and arms (stone axes, sickles, earth dishes etc) which originate from the times between 2000 and 800 BC. speak about the oldest population on the territory of Zagreb. They belonged to some Illyrian or Celtic tribe.

The Romans conquered the Croatian parts between the years 12 and 9 BC, and organized the Panonia province between the Sava and the Drava rivers. The Roman rule lasted here about 450 years, till the decline of the Western Roman Empire. Tombstones, milestones, money and other objects from that period were discovered, and they prove that a very important Roman road traversed through this region. Res publica Andautoniensium was a Roman territorial unit which included wide Zagreb area, and the seat of which was Andautonia (today the village of Šćitarjevo), not far from Zagreb, on the south bank of the Sava river. In those centuries Roman soldiers spread Christianity through parts of Croatia and so the territory of Zagreb belonged to the early Christian diocese with the seat in Sisak (Siscia). Old local population and Roman settlers probably disappeared in the centuries of migrations of peoples. Discovered material traces originate from the immigrating Slavs. In their graves there were dishes and earrings from the 10th and 11th century. In the year 879, the area between the rivers Sava and Drava (including, of course, the territory of Zagreb) became part of the Croatian State in which prince Tomislav was crowned king in 925. The state and church centre was in Dalmatia. In the year 1091 the Hungarian king Ladislav I came to Croatia across the river Drava. He was the brother of Helena, the widow of the Croatian king Zvonimir, and he claimed to be his legal heir. He founded the seat of the Zagreb diocese in Zagreb, in 1094 and made a present of large land possessions for the keeping. In the name of the diocese, the name of Zagreb is mentioned for the first time, and since that time we usually figure out the history of this town, although it may be supposed that the settlement had existed even before.

The medieval, essential part of today's Zagreb (Gradec – the Upper Town and Kaptol) grew up on two neighbouring hills separated by a brook. The existence of a settlement on the eastern hill (Kaptol) by the end of the 11th century was proved

"The Golden Bull" of the King Bela IV giving Zagreb the status of a Royal Borough in 1242. the City Museum.

The oldest known map of Zagreb from the 16th century

by the founding of the diocese and positioning the cathedral on the southeast part of the hill. About a hundred years later (1189), in a document, the street Vlaška Ves (Vicus Latinorum) is mentioned as existing at its foot. Kaptol is a settlement of special importance. On its land, in the bishop's parsonage, close to the cathedral, the (arch)bishop of Zagreb had his seat; and in the main Kaptol street the houses of canons (deans) – bishop's associates followed in a row. The cathedral, which was consecrated in 1217, suffered during the Tatars' invasion in 1242, so it was rebuilt in the second half of the 13th century, nearly built from the beginning, and bishop Timotej deserves credit for that fact. As a settlement, Kaptol has a shape of an irregular parallelogram. In the Middle Ages it was not fortified, but only surrounded by a wooden fence. Between 1469 and 1473, a better defensive belt was erected with castles, and the citizens were settled in a separate street (Opatovina). They were given the right by deans to have their own civil commune under the supreme superintendence of the church. The bishop had the cathedral specially fortified because of the danger of the Turks. Six rather low castles of circular section and two quadrangular ones were built from 1512 to 1520. They are a magnificent monument of an early renaissance fortified construction of buildings and are the biggest fort in this part of Europe. From the 13th century onwards, the Grey Friars have had a monastery and a gothic church of St. Franciscan on Kaptol. Not far from it, there is the baroque church of St. Mary. North of Kaptol the deans of Zagreb settled their subjects along the road towards Medvedgrad, and that settlement got the name of Nova Ves (Nova Villa). The bishop of Zagreb Filip erected, high up on the mountain Medvednica north of Zagreb, a big burgh called Medvedgrad in 1247. In that burgh the octagonal gothic church is of special value.

The other part of the old, essential portion of Zagreb – Gradec on the upper town hill, got the privilege of the "free king's town" by a document of the king Bela IV, the so-called "Golden Bull" Owing to that document, the citizens got the democratic right to choose among themselves a "town judge" (mayor) each year on Blaise day (3rd February), and to bring laws necessary for the town life. The citizen made a commitment to have their town fortified by walls of fortress and castles, which they erected from 1242 to 1262. So Gradec got its urban form and shape in the middle of the 13th century, and it has been kept till today. The defensive walls in the shape of an isosceles triangle with the peak in the north (Priests' town) and the flooring section in the south (Strossmayer's promenade), which was conditioned by the shape of the hill, surround the group of houses round the central Square of St. Marco. The walls of the fortress are partly reinforced by castles, quadrangular (Dverce in the south) and semicircle. Until today, out of four town gates only the Stone Gate on the eastern side has been preserved. For centuries the population of Gradec consisted of craftsmen and retailers who dwelled in houses gathered in nine "islands" (insulae). The houses were mostly wooden, or partly built of bricks and partly of wood. The main public building was the parish church of St. Marco, which was built around the middle of the 13th century in the form of a romanesque basilica. In the 14th century it was reconstructed by an annex of gothic sanctuary and arched ceilings. Besides this parish church in Gradec, in the 14th century there was also the church of St. Catherine, small and wooden, on the place where, at the beginning



Medieval church of St. Mark. Photo – the City Museum.

The Vojković-Oršić-Rauch Palace, 18th century.
Photo – the City Museum.

of the 17th century, the homonymous, luxurious baroque church was built. In 1355, the king's court was erected in Gradec. In it the Croato-Hungarian kings dwelled together with the members of their families. The Croatian "bans" (civil governors of Croatia) and noblemen had their houses and palaces in Gradec. As early as 1355 Gradec had a pharmacy (the oldest in Croatia after the one in Dubrovnik), a school, an alms house, public baths and fraternities as associations of citizens. Neighbouring Kaptol had such institutions for its own inhabitants. Gradec and Kaptol were separated by the brook Medveščak. The relations between those two neighboring towns were often very bad, even hostile, because of fights for land properties, market taxes or political fights in the state etc. These antagonisms and the "Bloody Bridge" across the brook – as the battlefield of the encounters between Gradec and Kaptol – are the origin of many motives for popular historic novels from Zagreb's past (writers like August Šenoa, Marija Jurić-Zagorka etc.)

Zagreb's part of town under the fortified place has been mentioned in documents from the 14th century onwards. As it was situated in the plain outside the town walls, it was unprotected and vulnerable to attacks of the "passers-by" of all kinds. A lot of armies passed through these regions, especially when the Turkish frontier was on the river Lonja, beside Sisak, so there were many Turkish robbery raids and numerous skirmishes. Only when the frontier towards the Turks became constant and the Military frontier was better organized (in the 17th century), stronger development of the villages of town serfs became possible on the then wider territory of Zagreb. It spread from the top of the mountain Medvednica (called Sljeme) in the north, to the Sava river and across it, on the south side of the town. In the 17th century the town administration made a list of property of the town serfs who lived in the villages Trnje, Horvati, Ljubljanka, Černomerec, Sveti Duh, Jelenovec, Vrhovec, Prekrižje and Gračani.

After the stopping of the Turkish expansion, Zagreb lived a little more peacefully. Jesuits came to Gradec and founded the first secondary school (1607), built the church of St. Catherine, the most beautiful baroque church in Zagreb (1620–1632); they arranged a hostel for the secondary school pupils (1629) and built a valuable monastery building (1645–1650), which is today the Museum-gallery centre. They opened three faculties (theological, the faculty of arts and of law) – the king conceded them the claim of University degree and the right of drawing up diplomas. Nuns belonging to the order of St. Clare built a monastery in Gradec in 1650, and opened a school for girls, and also taught music. In their monastery building there is the Museum of the city of Zagreb. At the very end of the century (1695) the first public printing office started working. (The Jesuits had had one before.) It belonged to the writer Pavle Ritter-Vitezović and was located on the main town square – Marko's square. As the conditions became somewhat better compared to the previous century, formally founded craft-guilds expanded and new ones were founded. Those professional and trade associations of craftsmen guaranteed the quality and the price of products and services, and supplied its members with specific social protection. Gradec had its own craft-guilds, and the craftsmen of Kaptol were united into theirs. Trading and big fairs started to come out from the narrow frames of the fortified Gradec and Kaptol in 1641. At that time, by the conclusion of municipal authorities, a spacious square (fair grounds) was arranged at the bottom of the Gradec and



The interior of the Jesuit church of St. Catherine, 17th century.
Photo – the City Museum.

Arcades on the Mirogoj cemetery. Photo by Tomislav Rastić

Kaptol hills, beside the water-spring Manduševac, and it was named Manduševac after it. Today it is the Square of ban Josip Jelačić.

After the great fires, which several times severely damaged the town, old wooden houses were replaced by brick houses and baroque palaces. In Gradec – the Upper Town – its citizens and nobility built the baroque town environment, and in the neighboring Kaptol the canons located their small castles (*curiae*) into luxuriant gardens. This contributed much to the development of the part of town under the fortified place. The houses were built close to the margins of the fair square Manduševac. The brook Medveščak was not used for mills and public baths only, but the water from the brook was also used to propel the paper manufacture and the cloth manufactory. Outside the part of town under the fortified place, silk worms were grown and processed in a silk factory. At the end of the 18th century, owing to the united efforts of all Zagreb settlements, a big modern hospital was built and replaced the older almshouses-hospitals. At that time the bishop of Zagreb, the enlightener Maximilian Vrhovec, started transforming a century-old oak forest into the biggest and most beautiful English park in the southeast Europe (Maksimir). The work was brought to the end by his successor, arch-bishop Juraj Haulik. The theatre performances were held at different places in Zagreb. In 1834, on Marko's square the first building was built dedicated exclusively to theatrical purposes. In 1840 the first drama of the Croatian romantic literature, "Juran and Sofija" or "The Turks at Sisak" was performed in that building. Later on, in 1846, the first Croatian opera, "Love and Malice" by Vatroslav Lisinski, was performed there. Already in 1826 the Croatian music institute was founded, with a music school, and they held public concerts of orchestral and solo music.

In the middle of the 19th century Zagreb quickly developed in a strong cultural and economic centre. In 1842 the Croato-Slavonico-Dalmatian economic society was founded, as well as the cultural society "Matica Hrvatska", purposefully to publish literary works of classic and old Croatian literature and popular scientific works of writers from all over the world. The National museum was opened for the general public in 1846. After the revolutionary year of 1848, when the Croatian ban Josip Jelačić had abolished a century old feudal system and introduced a civic-democratic-parliamentary system, the old historical towns Gradec and Kaptol were united into a single undivided town in 1850. Since that time the development of the modern town began. The diocese of Zagreb was promoted to an archbishopric, which contributed very much to the reputation of the town. In 1862, Zagreb got a railway line which connected the town with Middle Europe, and since then there was a rapid development of industry. Already in 1864 a large Economic fair was organized, a forerunner to Zagreb Fair – an international economic exhibition which has been regularly held in Zagreb each year since 1907. The most important art and scientific institutions were founded at that time; the Croatian Academy of Science and Art (1866); Strossmayer's gallery of old masters (1868); the permanent Opera (1870), a modern University (1874) and many others.

In the year 1865, the first urban plan of Zagreb was designed, and according to it the construction of the Lower Town in the plain between the old part of town under the fortified place and the then new railway line was executed. In accordance to that then modern urban conception, the net of the Down Town streets was



A view of a part of the central green belt with the palace of the Croatian Academy of Arts and Sciences. Postcard Around 1900. the City Museum.

Juraj Neidhart, the Archidiocesan Seminary, 1926-29



Former University Square with the building of the Croatian National Theatre and the Crafts School, around 1900. Photo – the City Museum.

regular: they cut under right angles and border the regular house blocks. The particularity of the plan is the row of regular squares-parks, which frame that new town nucleus by their three sides.

Zagreb suffered considerably from the earthquake in 1880. After the earthquake, the old massive cathedral tower was removed and replaced with two slender neogothic church towers, which already from the distance look as the main feature of the town. After the earthquake, the medieval church of St. Marco got its attractive mottled roof with two coats of arms: the united Croatia, Dalmatia and Slavonia, and the coat of arms of the town of Zagreb. In the Lower Town several very important public buildings were erected: the Arts' and Crafts' Museum (1888); the Main Railway Station (1891), the imposing building of the Croatian National Theatre (1895) on a spacious square; a large neoclassicist building of a secondary school (1895), the Art Pavillion (1898) and many others. The residential villas as well as the workers' settlements were regulated according to plans (Tuškanac, Josipovac). Various banks were founded.

At the end of the First World War in 1918, Croatia broke all connections with the Austro-Hungarian monarchy and joined the state community of the Serbs, Croats and Slovenes (later: Yugoslavia). In the period between the two wars Zagreb spread and built up. New big residential settlements appeared, especially those for workmen. Trešnjevka, Trnje, Peščenica etc. Industry, commerce and banking businesses developed. After the difficult years following the Second World War and the Independent State of Croatia 1941–1945, Zagreb entered the long decades of the socialist system and ruling of the former Yugoslavia. Mass immigration of people from villages to the town and their transformation into industrial workers reflected in the erection of new settlements, large residential buildings, mostly in New Zagreb – south of the Sava river. By the reinstatement of the independent Republic of Croatia in 1990 and ending the cruel war that was imposed onto our Republic, Zagreb expects an ennobling of all that was built without soul and the continuation of all the good traditions of this town.



The Town Cafe in the 1930s. Photo by Tošo Dabac

New vistas. Photo by Tomislav Rastić

Night view of the main square in the 60s. Photo by Tošo Dabac

Aleksaner Laslo
ARCHITECTURE OF THE MODERN
BOURGEOIS ZAGREB



The city of today is overcrowded with the cities of yesterday, and loaded with their invisibility. The words are given grace to store invisible cities between lines and covers, and then return them to circulation.

Željka Čorak, "The City as a Puppet Theatre" (1990)

The history of architecture, conceived and built in the milieu of Zagreb between the turn of the century and the rupture of civilization caused by the World War II, bears the stamp of a coherent evolutionary cycle, made up of influences and their assimilations yet consciously relying upon the idea of an independent participation in the cosmopolitan distribution of the modern architectural prospect.

This orientation reached its climax at the beginning of the thirties, when Zagreb became a significant fertile workshop of the International Style architecture. Though appearing as a sum of diverse and even mutually divergent procedures, the great virtue of Zagreb architecture of the time lies in an aesthetic of purposefulness: in verification of programmatic formal and ideological rules by the criteria of efficiency, durability, economy and constructional feasibility. Not only the synchronous correspondence of Zagreb situation with the plurality of European occurrences was in question but also an attempt that avant-garde style patterns would be re-examined, taking into account specific real architectural problems with the intention to create a particular inherent spatial order. These were also highly integrative processes with the ultimate object to develop a general spatial, i.e. architectural idiom with a universal capacity of identification. On the geographic crossing of sub-continental regions and in the scene exposed to most severe geopolitical aspirations, this strategy testifies to a vigorous internal mechanism, a protective impulse to preserve integral identity from atomization as well as of local and regional self-sufficiency. A paradox that the apogee of a forced political exclusion of Zagreb from the shelter of Central Europe between the two World Wars coincided with the perigee of the heroic modern European architectural horizon becomes therefore the more transparent.

In this geographic area, modern perspectives persisted since the second half of the 19th century when the bourgeois society had evolved by the *Grunderzeit* awakening of early entrepreneurs. However, the first genuinely self-relied appearance of Croatian architecture in the international scene took place in 1897 when Viktor KOVAČIĆ, the spiritual father of Croatian Modernism won the competition for the Hungarian State Scholarship. At that time he was also studying under Otto Wagner in his master class at the Vienna Academy of Fine Arts. A year later, Adolf Loos, a rigorous architectural critic, reviewing the annual exhibition of Wagner students in the Vienna magazine "Neue Freie Presse" (as well as the thesis by Plečnik awarded the "Prix de Rome" and works by Jan Kotera, Hubert Gessner, Roderich Swoboda etc.) stressed designing capabilities of Kovačić. In order to date roots of Zagreb Modernism this very event from the year 1898 should be considered as the turning-point in which the blend of Wagnerian proto-functionalism and Loos' rationalist enlightening attitude articulated the birth of Zagreb modern architecture. Meanwhile, the milieu of Zagreb developed the necessary preconditions for the implementation of architecture of Modernism. The apotheosis of the *Grunderzeit* intellectualism was converted into reality through metropolitan parks of the Zagreb Down Town: two development plans from 1865 and 1887 outlined the programme of a modern urban expansion



Otto Goldscheider, Cafe Corso, 1907, period photograph of the interior.

Alois-Vjekoslav Bastl, the Kallina apartment house, 1903-4, detail of the exterior. Photo by Damir Fabijanić



Rudolf Lubinsky, National and University Library, 1910–13. Grand reading room. Photo by Damir Fabijanić

Lav Kalda, Pavelić apartment house. Exterior detail. Photo by Damir Fabijanić

Viktor Kovačić, architect's apartment. Photo by Damir Fabijanić

of the historical city. These plans of a modernist territorial transformation, laid down with a rationalist iron-grid matrix, introduced a unique ring of green squares, determined to orchestrate the new urban substance into the residential issue and urban monuments – the temples of national culture. They also introduced a modernist model of the unlimited metropolis, for the modern capital city, owing to its centre surrounded with city districts, functions as its own environment. New engineering technologies were introduced with the construction of metal structures of the Oktogon shopping arcade in the newly-erected First Croatian Savings Bank (Josip Vancas 1897–99) and Art Pavillion (Korb and Gierl for the 1896 Millennial Exhibition in Budapest, and Fellner and Helmer, Hönigsberg and Deutsch in 1907 on the rebuilt iron skeleton transferred to Zagreb.) The scope of work of the first generation of Croatian architects was defined by the »Croatian Society of Engineers and Architects«, a professional association founded in 1878. The year 1880 saw also the first issue of a professional magazine "Vijesti HDIA" ("News of the CSEA"). Since 1882 the Arts and Crafts School in Zagreb, founded by Hermann BOLLE, provided low-level professional education, and from 1892 the Building Trade School provided mid-level education.

The cultural transformation of the Zagreb milieu was completed in an act of secession of the Croatian Salon in 1898. The circle of young painters led by Vlaho Bukovac and supported by literary modernist writers of the Hermann-Bahr orientation, has finally rejected institutionalized conservative artistic practice and introduced the art of plain-airistic shining painting which had already obtained flattering reviews in the international scene (1897 in Copenhagen, among other places) and was given a special name: the Zagreb Colourful School.

The cycle of Croatian Modernism was now ready for inauguration. The more so because of the figure of the architect Kovačić taking part in exclusive painting manifestation of the Croatian Salon, though in the role of a designer – by exhibiting a picture-frame for a painting by Bukovac. The Croatian Salon had been issuing a newly founded art magazine "Život" (Life) in which modern graphic design, cover and pagination was made by Kovačić himself. In the first issue, at the beginning of 1900, Kovačić published the manifesto "Modern Architecture", based on theoretical concepts of Wagner's "Moderne Architektur" proclaiming new, functionalist principles:

"Architects have possibly been the last to realize that every style is the product of its time and that modern life cannot move among antique buildings. (...) Modern architecture demands logic and practical thinking. It is logical that a building be designed in accordance with the materials and structures; it is practical that it should correspond to the requirements for which it was built and its environment." Although Kovačić did not establish any formal school of architecture, so his influence actually remained a latent one, by Homeric sweeping he succeeded to impose vantage of the individual architect, and his inviolable privilege for modernistic experiment. His merit was the founding of the Club of Croatian Architects in 1905, as an elite autonomous professional association aiming to promote architecture as a dignified public engagement and to preserve the national architectural heritage. His personal merit was a two-way internationalization of Zagreb architecture: Kovačić accomplished by persistent efforts that open competition must be organized for each relevant task in the country, and that in the evaluation of the extremely delicate questions respected



Feliks Florschütz, Kiseljak and Jakoby houses, 1910–11

Viktor Kovačić, St. Blaise Church, 1910–13, view of the exterior. Photo by Tošo Dabac

Viktor Kovačić, The stock exchange, 1920–21/1923–27, front view from the early thirties. Photo by Tošo Dabac

European specialists should be involved as jury members (which was maintained as a good habit all over the period between the two wars).

In a competition for the remodelling of the zone around the cathedral in Zagreb in 1908, the jury was chaired by Cornelius Gurlitt, one of the leading contemporary European urban planners, and in the competition for the Zagreb University Library in 1910, the jury was chaired by Karl Meyreder, professor at the Vienna Technical University.

Successfully participating in numerous competitions Kovačić also stimulated his fellow architects; Aladar Banyai was awarded the first prize in Transilvanian Sibiu, and Alois Bastl in Prague and Belgrade.

Kovačić revealed the peculiarity of his modernist style as early as 1899, in his thesis project for Orianda, the imperial residence in the Crimea. His design was based on rationalist interpretation of the theme from the history of architecture, on critical evaluation in the form of counter-project to the well-known Classicist scheme by Karl Friedrich Schinkel. Here should be mentioned a seemingly minor detail in the design – a drawing of a modern passenger ocean liner anchored at the residential complex – proudly announcing the architect's cosmopolitan aspirations (in terms of Adolf Loos' "Verwestlichung"). Kovačić became infected with Loos' ideas very early and they contacted closely actually from the time of his study in Vienna. At least this could be evidenced from his portrait-photographs of Loos (hardly known in public) taken in the summer 1905. His modernism was maintained by continuing purification of the spatial organization of particular architectural tasks as well as by rigid discipline of form without ornament. The apartment houses (the Oršić and Divković twin-houses 1906, the Lustig house 1910) can serve as significant examples of his purism with a formal language anticipating standard design solutions of the early twenties. His masterpiece dating from the pre-war period, St. Blasius Church (1910–13) was conceived in the same manner of reduction, because "the main ornament of a church must be the impression of simple solidity". At the same time St. Blasius Church is an example of outstanding structural innovation: its 19 metres spanning dome is one of the first ever built reinforced concrete shells. Finally, Kovačić deserves praise for the fact that within the Croatian architectural "Sacred Spring", supporting individualism and elitism, a series of progressive functional and formal experiments were performed, rejecting the very thought of finding some new, "domestic", folk-inspired ornamentics as had been accustomed in the period practice (secessionist i.e. art nouveau-modernist designs in the Hungarian, Slovakian and even Catalan architecture). Zagreb architectural modernism, which in fact stands for Croatian Modernism, primarily explored the definition of the abstract formal language. Beside Kovačić, Lav Kalda, a student of Vienna Academy of Fine Arts under Ohmann, also employed solutions with the reduced design (the Pavelić house 1901). Alois-Vjekoslav Bastl, another student from Zagreb in Wagner's master class successfully experimented with the decomposition trying to break with the traditional image of a house. His project of the Villa with the roof-garden/terrace (1900) made as a student work had definitively inspired jardin-toit solutions of the International Style of the twenties, and his built works in Zagreb show significant shifts towards dematerialization of the building envelope, either by the use neutrally coloured ceramic tiles (the Kallina house 1902) or by "alienation" of the classic compositional



Dionis Sunko, the Esplanade Hotel, 1922–24, the entrance lobby, period photograph

Zlatko Neumann, The Stern apartment, 1930. Living room



Drago Ibler, The Wellisch apartment house, 1930–31.

Ivan Zemljak, A primary school. 1930–31. General view.

Peter Behrens, remodelling of the Stern apartment house, 1927–28

elements – disappearance of the columns within an undulated facade (the Goršak house 1907). Bastl and his successor Otto Goldscheider, a student of the Vienna Polytechnic working in the Hönigsberg and Deutsch atelier, also the leading Zagreb building contractors of the time, have introduced reinforced concrete supporting elements into standard structural solutions (the Corso Café 1906, the Vasić house 1912). Zagreb Modernism was significantly contributed by Slavko Benedik and Aladar Baranyai and their wide spectrum of professional innovations. Experienced by the construction of numerous villas built in the years about 1910 close to the manner of modern colonies (Matildenhohe in Darmstadt or Hohe Warte in Vienna) and relying on the geometrical Art Deco style by Josef Hoffmann and of the Wiener Werkstatte type, they built the first colony of semi-detached houses in Zagreb, absolutely in accordance with the "garden-city" concept (1911–12). After their designs the first "urban villa" (the Harnisch house 1908) and first integral reinforced concrete structure (the Sochar warehouse 1912) were built. A distinguished feature of the secession, the total design (Gesamtkunstwerk) was applied in the Zagreb milieu within the frame of functional positions. Most outstanding followers of this procedure were Ignjat Fischer (Sanatorium Joković 1980–9) and Rudolf Lubynski (University Library 1910–13), educated in Vienna and Prague, and in Karlsruhe, respectively. In spite of several building components designed in a rationalist manner, generally they did not go beyond the merely classicist concept in the spatial organization of the whole project, and geometric art-deco dialect. Toward the end of prewar belle époque the trend towards the abstract formal language was shifting to an expressionist articulation of the building volume, in particular in the work of Felix Florschütz (the Kiseljak and Jakoby houses 1910–11), the student at the Polytechnics in Munich.

Croatian architectural Modernism has opened almost all of relevant programmatic, planning, lay-out, structural and formal questions to be dealt with later on by the International Style architecture. Neues Bauen, i.e. New Objectivity (Neue Sachlichkeit) which preceded the International Style still had to resolve the questions of social aspect of the housing and spatial and material economy of building as well as to invent some completely new spatial concepts.

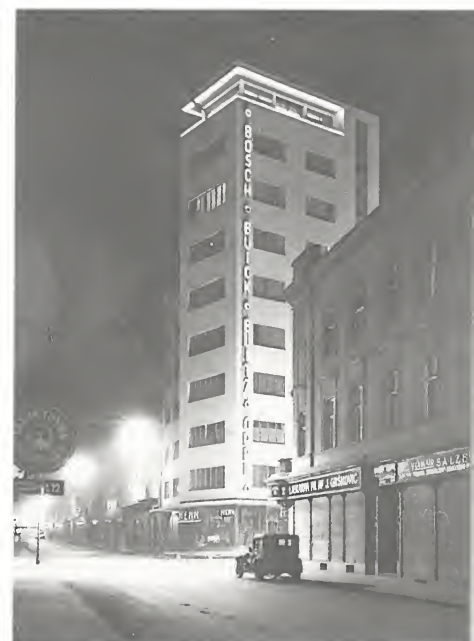
Raving finis Austriae and new political situation of the south-Slavic Kingdom opened in Zagreb the acute questions of proliferation of housing fund for the sudden influx of population. This post-war problem common to all major European towns resulted in the thesis of Befreites Wohnen (Liberated Living) and focused attention to a new topic – housing for the existential minimum. With the advantage of business relations established in the prewar period, Zagreb succeeded to retain the majority of monetary and export-import trade transactions even in the new octroyed state and thus ensure a material basis for continuing and busy building activity.

At that time (beginning of the twenties) the flag of modernism was overtaken from individual entrepreneurs by the municipal authorities which had social building programmes under their direction. During the twenties the Zagreb municipal authorities were trying to solve residential crisis by the construction of so-called city houses amalgamating the Viennese teaching of urban superblocks (Hofe) and German practice of housing estates (Siedlungen) developed from the practice of garden cities. Housing colonies designed by Pavao Jušić (Cigłana 1920–21 and Kanal 1925) and Edo Mikloš-Schreiner¹ (Glogoljin brijeg 1927–28) demonstrated a high social consciousness of Zagreb



Stjepan Planić, The architect's house, 1931–32.

Gombos and Kauzlarić/Slavko Loewy, Bogdan Petrović et al., urban villas in Novakova street, 1931–38, a view from the late thirties. Photo by Tošo Dabac



Slavko Loewy, The Radovan apartment house, 1933–34

Juraj Denzler, The office building of the municipal services HQ, 1932–34.
Photo by Tošo Dabac

Ignjat Fischer and Milovan Kovačević, City café, 1930–31, interior view.
Photo by Tošo Dabac

architectural scene as well as a radical rationalist prospect. Intended for international evaluation this housing production was represented independently in 1928 at the Paris Congress of International Federation for Housing and City Planning.

Private enterprises also persisted in maintaining specific topology of international contacts by weaving a fine network around trans-european route of the Orient Express. Hermann Muthesius, an Anglophile German chaired to the jury at the competition for the financial temple of the Zagreb Stock Exchange, and at the international competition for the Esplanade hotel. Stock Exchange, Kovačić's chef-d'oeuvre (1923–27), connotated with the doricism of Loos' house at Vienna Michaelerplatz, was almost immediately upon completion included into historical heritage. On the other hand, the Hotel Esplanade (nota bene: lucid arrangement of the main public halls from the Loos' competition project overtook and realized Dionis Sunko, 1922–24) became a focal point of Zagreb bourgeois leggerezza. After all, the gossips on Esplanade journalist balls or beauty contests are even now tremendously charming, as well as of the provocative appearance of Josephine Baker or of the visit of Frank Lloyd Wright who stayed in this new hotel on his way from shopping for oriental carpets during his honeymoon trip with his third wife, the blue-blooded Olgivanna Lazovich.

The twenties in Zagreb are characterized by the dense and rapid architectural history: 1919 was marked by the foundation of the Polytechnic (until then, the highest degree which could be acquired in Croatia was that of a master builder) and in 1926 a rival master school of architecture was founded at the Academy of Fine Arts. These years were also marked by the return of last generation of architects educated abroad, to Zagreb: Ivan Zemljak and Marko Vidaković from the Prague Polytechnic, Zlatko Neumann from Loos in Vienna in Paris, Drago Ibler from Hans Poelzig in Berlin, Juraj Neidhardt from Peter Behrens in Vienna and Berlin, but some years later also Stjepan GOMBOŠ from Budapest Polytechnic, Antun ULRICH from Josef Hofmann in Vienna, Slavko LOEWY from Martin Dulfer in Dresden and Zdenko STRIŽIĆ from Poelzig in Berlin. The pioneering spirit of New Objectivity determined their engagement in the process of sensitization of Zagreb milieu for the International Style of the coming generation of the thirties. Ibler headed the reformist school of the Academy, Zemljak, as City Architect, directed the activity of the Building Department of the Zagreb Municipality. Neidhardt and Vidaković were the first who fully implemented the tendencies of New Construction (Archdiocesan Seminary 1926–29 and the Villa Pfeffermann 1928–29, respectively). On basis of his manifesto of the New Objectivity ("Architecture and the Modern Spirit", published in 1930) Zlatko Neumann definitively rejected traditional tripartite architectural composition, introduced a new volumetric spatial concept – the Raumplan (the Deutsch house 1928–29) and laid down the rules for a new interior with highly controlled design (the Koenig-Fuchs apartment 1928). Their realization of the New Construction principle represent that critical quantity which will lead to unique modern architectural "Gleichschaltung" of the following generation of Zagreb architects. Initial triggering was, however, accomplished by Peter Behrens by his redesign of the Stern house facade in the main city square 1927–28, which was in fact an official imprimatur of the International Style architecture. In that period the open Zagreb architectural scene was particularly supportive of the building of an "alternative city" by giving



Marcello Piacentini, Assicurazioni Generali office and apartment building, 1937–40. Photo by Tošo Dabac

Stjepan Planić, an office and apartment building, 1936. Photo by Tošo Dabac

opportunity to build here to foreigners such as Walter Freese, German (Municipal Slaughterhouse, 1928–31), Bernard Lafaille, French (French pavillon at Zagreb Trade Fair 1937), Ferdinand Fencel, Czech (Czechoslovakian pavillon at Zagreb Fair 1938), Marcelo Piacentini, Italian (Assicurazioni Generali building, 1937–40). In the international competitions participated Alvar Aalto (Šalata Clinical Hospital 1930), Paul Bonatz and Ludwig Hilberseimer (Master plan for Zagreb 1931); being competition jurors Josef Gozar, Wilhelm Kreis and Henri-Roger Expert have conceived how Zagreb was about to be built. Concurrently Zagreb architects published their works in *L'Architecture d'aujourd'hui* and the Master Builder, exhibited their works in Paris, Berlin, London and the Milan Triennial, won prizes for Ukrainian Theatre in Harkov (Zdenko STRIŽIĆ 1930) and for Bata's housing in Zlin (Vladimir POTOČNJAK 1936), those who had studied in Zagreb mastered their skills in most distinguished laboratories of International Style (Ernest WEISSMANN with Le Corbusier at Rue de Sevres in Paris, Vladimir POTOČNJAK with Ernst May in Frankfurt/M, Josip PIČMAN with Hans Poelzig in Berlin), associated with the artist group "Zemlja" (Ibler with his pupils at the Academy; Stjepan PLANIĆ, Mladen KAUZLARIĆ, Lav HORVAT) kept alive vital complementarity between architecture and fine arts, through RGZ (Working group Zagreb: Weissmann, Pičman, Josip SEISSEL and others) joined the CIAM International, ... and, first of all, continued to build a modern bourgeois Zagreb.

Gleichschaltung of the thirties resulted in grand architectures of the International Style: in the ensemble of urban villas in the Novakova Street, in the new city district along Zvonimirova Street or in unaccomplished project for the mixed-use development at so called Zakladni blok in the very centre of the town. But, different from Musterarchitektur models decreed by contemporary international building exhibitions, within basic features of a closely followed abstract language, a true spatial framework for real users was materialized: through the rules of classical composition (Juraj DENZLER or Zvonimir VRKLJAN), concerning *genius loci* (Antun ULRICH), urban scenery (Slavko LOEWY) and *colour local* (Alfred ALBINI or Frane COTA) featuring expressive individual gesture (Stjepan PLANIĆ or Egon STEINMANN) as well as the machine age aesthetics (Ernest Weissmann). Addressing his lecture to the third generation of Zagreb architects (the only among all architects behind the iron curtain which succeeded to avoid the traps of socialist realism of the late forties) but speaking as if he refers to the present-day Croatian architects, Alfred Albini has written in 1936: "Contemporary architecture is international, but if we observe it more closely we find national and individual characteristics. Features like the appreciation of colours, a propensity for rhythmic repetition, simple and clearly laid out ordering of elements, features which are also our characteristics, can also become prominent in contemporary architecture. (...)"

The boom from the post-war years had attracted the interest of foreign building industries to our market, thus enabling a continuous contact and parallel development with the centres of civilisation. (...)

Without regard to the way in which trends from abroad find reflection in our midst, we shall in all things retain our individual entity."

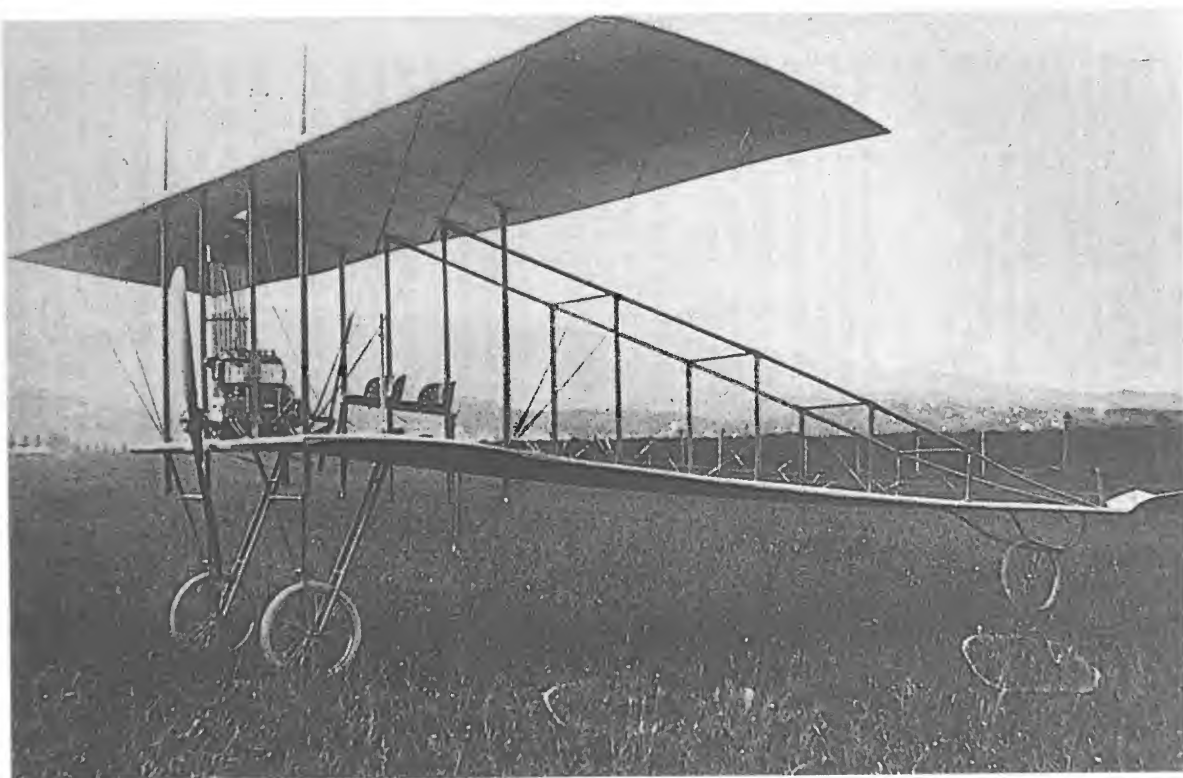


Ernest Weissmann, Villa Kraus, 1936–37. A recent photo by Damir Fabijanić

Frane Cota, Villa Deutsch, 1937

Marko Vidaković, Villa Pfefferman, reception hall.

Fedja Vukić
IN SEARCH OF A FORGOTTEN IDENTITY
Design in Zagreb (1882–1990)



Slavoljub Penkala, An aeroplane, around 1909

Telling the tale of Product and Graphic Design in Zagreb over the last hundred years, means to largely refer to Croatian design overall. This tale includes a historical trek through several political systems and specifically includes descriptions of many individual works. Perhaps before anything else, we should pay the respect to the institution that gave the initial rhythm to dignity and to design life in industrial and bourgeois Zagreb. Naturally, it is almost impossible to contemplate the beginnings of design in modern Zagreb without the knowledge of cultural context of Central Europe to which Zagreb completely belonged. A fact of special significance was the earthquake in 1880 which considerably shook Zagreb's urban everyday life; an event which heralded the founding of the School of Arts and Crafts. It was the first educational institution of that type for craftsmen, therefore, it marks the beginning of the modern design epoch in Zagreb. The significance of the Arts and Crafts' School should be observed in two ways. Primarily, the majority of Zagreb and Croatian higher-education institutions emerged from it (i.e. The Building Trade School and The Fine Arts Academy). Furthermore, during the last 111 years The School of Arts and Crafts has established itself as a solid base of educated craftsmen.

Such circumstances were suitable for the reconstruction of the town as well as for creating its recognizable urban identity that was mainly established by the "spirit" of The Arts and Crafts School, by the works of both its teachers and students. From the end of the 19th century until 1930s in Zagreb, just as anywhere else, the idea of high-quality artistic craft, i.e. manufactured functional products, established itself widely in European society at the time. Although it was time of intense industrialization of both Zagreb and Croatia, product design remained in the sphere of art aesthetics applicable to everyday human needs. A similar thing happened in graphic design. The reasons for this probably lie in the fact that the urban-living standard at the turn of the century was still excluding industrial product from the horizon of what could be considered as a town-comfort.

Naturally, the technology of machine-production was still not perfect, so that the functional products made at the end of the 19th century in the historicist style / or in the Art Nouveau spirit fashionable at the beginning of this/ were mostly handcrafted in small production series, with minimal share of machine work in them.

On the border lines of old historicist style and a new youngish Secession spirit design culture in Zagreb created serious grounds for the standards of modern urban life. Perhaps one does not need to point out that the essential move towards a new city life did private entrepreneurs whose investments were realized thanks to the good number of skilled and trained craftsmen in town. Of course, economic system of Croatia as a part of the then Austro-Hungarian empire was very stimulating for turning Zagreb into a city which functions according to the standards of industrialized Western Europe. Which means that by the end of XIX century Zagreb had complete urban infrastructure. A good number of buildings realized at the turn of the century was filled in with furniture, decorative and functional interior details designed and produced by local craftsmen and workshops. Not only was that so in the cheaper flats or social and public institutions, but also in the luxurious homes of wealthy citizens.

Similar is the situation in the area of visual communication i.e. graphic design. Already at the turn of the century several artists in Zagreb were active in that field, creating posters mostly. The best among those posters are completely similar to the Art Nouveau aesthetic standards of the time. However, some of them promoted new



Bela Csikos Sessia, The Urania poster, around 1900. (The Graphic Collection of the Croatian Academy of Arts and Sciences)

Martin Pilar, A corner sofa, manufactured by Bothe and Ehrmann in 1904. (Museum of Arts and Crafts)

concepts of visual communication, perhaps due to the then actual establishment of mass market and a daily increasing number of consumers to whom various products of visual communications were intended. We must definitely include the posters by painter Bela Csikos among those first modern visual communications.

Their modern character is displayed in the simplification of information and in the extremely balanced relationship between the picture and the text for the purpose of achieving the most efficient communication, but also paying special kind of attention to the artistic qualities of the poster. In the 1920s and 1930s there are three more painters, Ljubo Babić, Tomislav Krizman and Bela Auer who worked promoting, it might be said, a modernistic concept of a poster in visual communication. The period after the First World War brought changes in the political sphere, because Croatia became a part of the newly founded Kingdom of Serbs, Croats and Slovenes. But that change, which caused a lot of pain to the Croatian political life, did not bring many essential innovations in the sphere of product design. The tradition of The Arts and Crafts' School was probably still so strong (and the majority of the teachers from the first, "classical" staff of the school were still active), so that in the period of the twenties and thirties one still cannot talk about either widely spread industrial production or about industrial design in the sense which is known to the history of the industrialized Western European culture of that period. This does not mean that Croatia of that day did not have inventive and technically gifted designers. We only have to remind ourselves of few engineers like David Schwarz, who in 1890 constructed the first airship (later known as Zeppelin) made of duraluminium or Slavoljub Eduard Penkala, who is the patentee of the first airplane in Croatia (1909), or Rudolf Fizir who constructed a couple of prototypes of aircrafts made during the thirties and later on was the constructor of the first motorcycle in Croatia. The reasons that Croatia of that age did not have a developed scene of industrial design are due to the modest investments in the big industrial drive, and then also because of the lack of consciousness of the manufacturers about the need for the aesthetic, purposeful and technically optimized product.

Therefore, during the twenties and thirties, product design, which primarily means already a very well-developed furniture industry, was still in the domain of manufacture production according to the drafts made by architects and artists. In other words, the ideals of unique quality artistic craft were still very present in those days, especially in the works of some artists who, like Tomislav Krizman, cover a wide design sphere, from artistic to functional. At the time when Bauhaus was already a clearly present fact in the European cultural life, Krizman in 1926 founded an artistic group called "Djelo". Within his group he tried to make an aesthetic progress from the Art Nouveau decorativeness towards Art Deco stylization of applicable products, but also to introduce some practical innovation in the realization and marketing of products. In the thirties, there was a group of graphic designers who gathered around studios "Imago" and "Three" (Miroslav Feller, Pavao Gavranic, Sergije Glumac and others), who make a specially important chapter in graphic design and who practically created a modern standard of visual communications in the Croatian cultural sphere. Almost all features of the internationally accepted models of graphic communication, from cubo-futuristic, dynamic structures to constructive clarity of the pictorial and typographic part of the message. All that together was incorporated in the production of these two graphic studios in a uniquely original way.



Ferdo Rosić, A candlestick, chromed iron, 1935 (Museum of Arts and Crafts)

Pavao Gavranic, The Vero lemonade poster, 1930.
(The Graphic Collection of the Croatian Academy of Arts and Sciences)

There was a gap between the abundance of graphic design and the poor production of industrial design in Croatia of that period which might be more than interesting for some future research of cultural and political correlations in the short-lived Kingdom. During the thirties architects introduced to Croatia mainly modernist esthetics of international type, therefore simple and easy-to-maintain functional shapes appear especially in design of furniture and interiors. However, it should be noticed that those were very expensive and exclusive pieces mainly ordered and made in small series. At the same time the mass-produced objects in factories were designed by anonymous engineers to whom simple, modernist design was only an excuse for making the production process more economic regarding materials used in production technology. Therefore the technology of production functional objects in Zagreb and Croatia largely oriented itself towards using the licences as well as towards imitating foreign makers. That way, legally or illegally conditions were made for the reception of industrial design in the Croatian cultural sphere during the thirties. Design became discretely present in the creative process of producing the objects of everyday use, because that process was then mainly considered only the domain of hand-made and small-series production. So, in the gap between the tradition of the artistic craft and the inevitable need for the serial industrial product, Croatia saw the breakout of the Second World War. That gap should not be interpreted only through the outlook of the relations between the elite and mass culture, but maybe even more through the minimal participation of the urban culture in the whole of Croatia, which, in the twenties and thirties, was still an extremely rural and agricultural country. Therefore, on the demarcation line between the tradition of unique manual-production and newly established industrial esthetics, the specific Croatian design identity was being created.

After the war-break there was yet another change in the Croatian culture sphere. The socialist Yugoslavia was created, and Croatia, with its capital Zagreb, entered in with its complete potentials, including the design as well. However, in order to understand the significance of this transition into a new socialist formation, it should be known that the socialist authorities of that time spoke in favour of and also conducted the concept of planned economy. But they did it in the best manner of the Marxist-leninist social dogma, without the logical marketing competing correlations. It was in no way favourable to the systematic development of either product design or visual communications.

The specific flow of events in the design sphere of the already ex-state was established due to such conception of the production and economic relations; and in such circumstances the position of the official policy was displayed in the more intensified urbanization and industrialization of the then country. It reflected itself in a specific way on the appearance of numerous contradictions in both product design and visual communications in Zagreb in the period between 1945 and 1990. The expressed effort of the authorities to make the country as soon as possible a member of the group of strong and industrialized countries, had as its consequence the strengthening of heavy industry and of the huge production motive power. Rather often it also meant the use of the out of date, licensed production technologies. Consequently, the creative work of Croatian designers was such that they were mainly "recruited" among technical engineers, artists and architects. The reason for that lies in the fact

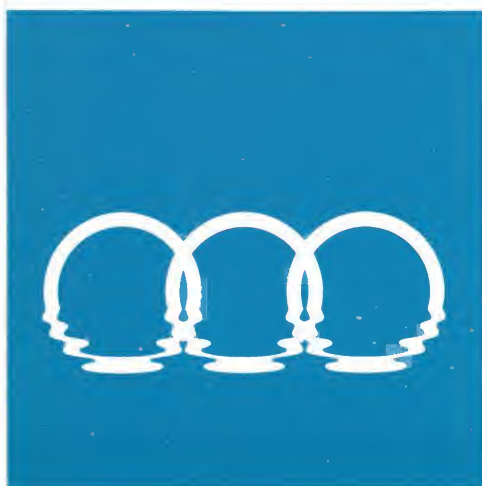
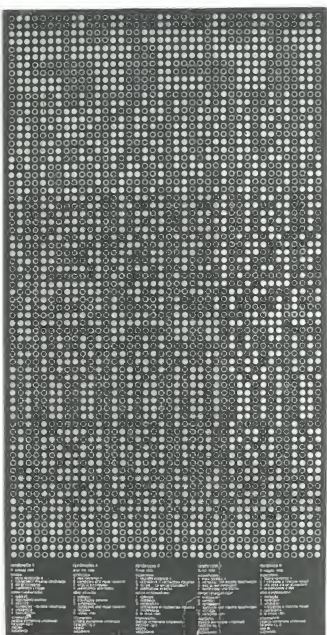


Boris Bučan, The poster for the photo exhibition "What I saw" by Željko Stojanović, 1973

Mihajlo Arsovski, The poster for Macbeth by Heiner Müller, 1974

that till 1989 Zagreb did not have a Faculty of Design. The only attempt to work systematically on the education of designers, was done in 1950 in Zagreb, when The Academy of Applied Arts was founded. Unfortunately, due to political or some other reasons, it was closed already in 1954. The attitude of the political authorities of the then society towards the role of design can be seen from the changes of names and programs of The School of Arts and Crafts. In 1948 its name was changed to the School of Applied Arts, with an obvious tendency to direct programs more towards the design for the industrial production on the traces of Bauhaus experiences. The success of that move will probably be verified in some unwritten history of design in Zagreb and Croatia.

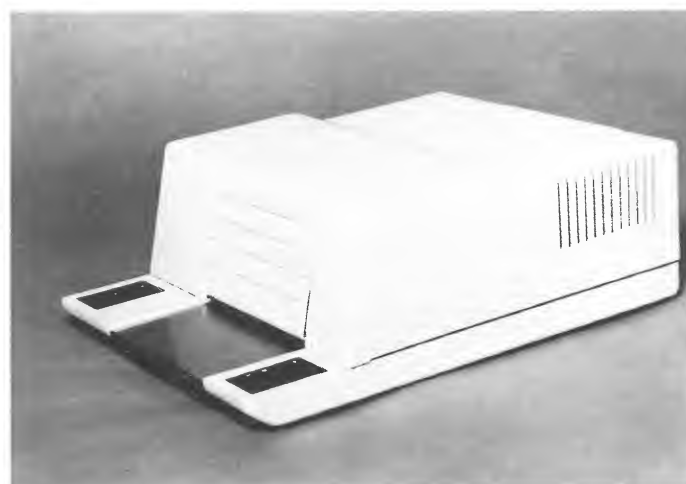
According to everything that was happening at the time, the authorities did not have too much interest in establishing an educational system for product design and visual communications. Therefore everything started moving towards an informal level separated from all institutions; more precisely it lead towards the development of an alternative to the official neglect. During the last half century architects and visual artists were left to their own resources and ideas and constantly had to look for the way towards the realization of their work. In that sense, the gathering of a group of artists had a key role. Architects Bernardo Bernardi, Zvonimir Radić, Božidar Rašica, Vjenceslav Richter and Vladimir Zarahović and painters Ivan Picelj and Aleksandar Srnec gathered around the group called EXAT 51. In Zagreb, in 1951 it proclaimed its manifesto, stressing the need for erasing the differences between the so-called "pure and so-called applied" arts. The manifesto stressed the need for the synthesis of all artistic disciplines. Practically, it was the first attempt of an overall observation of the design practice, without making differences between the levels of application in the real life. The members of the group created a base for a completely new approach to product design and visual communications in Zagreb as well as in Croatia. The works of Bernardo Bernardi in the sphere of furniture design and of Ivan Picelj in graphic design were of special significance. In the country devastated by the War, the furniture industry was, naturally, the most dynamic economic activity. Therefore, the first real industrial design product in Zagreb were made during the fifties for the purpose of furnishing interiors. The biggest problem that Bernardi and the other furniture designers had to face at that time was making the product economically optimal. That means that it had to have an accessible price and at the same time be of good quality, so that it was able to meet the needs of not too wealthy citizens. Therefore, because of the social conditions in Zagreb and Croatia in the fifties, a modernist theory about "democratic design" was put into real life test. Even the attitude of authorities towards design became slightly different. That can be proved by the fact that from the end of the fifties the authorities began awarding the so-called "Zagreb awards for design". That was done under the motto of healthy and quality living in towns and villages of the new socialist regime. The final acknowledgement to the quality of Zagreb furniture design arrived in 1957. That year, at the 11th Triennial in Milan, the silver medal was awarded to designers Vjenceslav Richter, Boris Babić and Mario Antonini for the integral ambiance they created. Such conditions, which were favourable to functional products' design, resulted in the establishing the institution called "The Zagreb Triennial" in 1955 and in 1959. There, the ideas of the group "EXAT 51" started living with their full intensity and through the layered presentation of all artistic disciplines in



Ivan Picelj, Poster for the exhibition "New Tendencies 4", 1968

Milan Vulpes, The poster for the Music Biennale 1961

Boris Ljubičić, Sign of the Mediterranean Games in Split, 1979



Bernardo Bernardi, A beechwood chair, 1961
(Museum of Arts and Crafts)

Vladimir Robotić, Digital scales, 1984/86

Zlatko Kapetanović, A heavy-duty matrix printer, 1988

traditional gallery-like conditions. For this occasion a somewhat modified interior of "The Art Pavilion" was used. The initial idea of "The Triennial" still lives in the annual exhibitions of the so-called "Zagreb salon". In the fifties, the situation in other spheres of industrial production was not as intensely rich with quality-results as it was in the furniture industry. The reasons for this probably lie in the fact that Zagreb, because of political or some other reasons, had production potentials limited to only few spheres; electrical, radio-electronic, optical, machine-mechanical and textile. This was mentioning only the relevant ones according to the quantity of their work. Also the majority of achievements in other Croatian industrial centres might still be considered as belonging to Zagreb, because they were mainly created by researchers and designers from Zagreb. In the beginning of the sixties, interesting form achievements were created in the sphere of prefabricated construction. At that time such type of construction was extremely stimulated because of the lack of the living space. Whole town-districts of the new part of Zagreb were built according to systems JU 60 and JU 61 designed by a team of architects Bogdan Budimirov, Željko Solar and Dragutin Stilinović. These systems enabled an almost instantaneous construction of minimal residential spaces which, until today, have remained as a recognizable image of post war urban housing architecture in the southern parts of Zagreb. The institutionalization of the design activity in Zagreb in those years initiated the foundation of CIO – the Centre for Industrial Design in 1964. Through that institution the single activities were coordinated, and also the basic program for the Faculty of Design was established. In the late sixties CIO had an important publishing role, so in 1967/1968 it was publishing the professional magazine called "Design". The seventies and eighties bring some new achievements (in the sense of quality) to the product design, although they brought few changes in the sense of quantity. That happened because of the chronic lack of design educational institution which, in spite of the attempts of experts, did not manage to be founded. We should emphasize the successful achievements of the designers like Egon Paraker, Davor Grunwald, Zlatko Kapetanović, Noe Maričić and Vladimir Robotić in the sphere of radio-electronics and mechanic machine facilities of factories, as well as housing facilities. The latter won an internationally acknowledged "Gute Industrieform" award in 1987 for his design of an electronic scale. The same award was given to Bogdan Budimirov in 1982 for his flexible drawing desk. During the eighties, in spite of an overall economical and political crisis, certain Zagreb furniture factories started applying systematic design strategies. The most distinguished (quality-wise) are the works of Mladen and Marijan Orešić.

During the last half century in Zagreb the visual communications design production was richer and of higher quality than the industrial design production. The reason for that is the not overlooked function of the visual component in the everyday system of information. Certain significance also lies in the role that graphic design had for years in promoting and self-praising of the socialist authorities. Still Zagreb had, very much so, high-quality graphic design production that was not somehow attached to the ideology. Still, in a certain way, the official politics was defining the cultural situation of that time. An interesting fact is that during the fifties and sixties the production of graphic advertisements, posters, leaflets and other products that belong to the market of visual communication was at an extremely high artistic level largely thanks to efforts of designers like Milan Vulpe. It may have happened because



Mladen and Marijan Orešić, "Modres" chair system, 1984

Nenad Roban, Jewelry, 1990. Photo by Damir Fabijanić.

in the market, which was dictated by the state economy, existed no real competition. Therefore, there was no need for intense advertising that would seduce buyers, although it was/is quite a common cultural phenomenon in the western countries with a developed market. Zagreb graphic designers were able to freely create visual identities, graphic standards, trade marks and advertising messages for companies from Zagreb and Croatia, because they were disengaged from the market regularities. They were using the modernistic minimalized "language", always with distinctive artistic pretensions which were tested in the well-financed advertising campaigns, but rarely within the competitive market conditions.

Posters and advertising material for various cultural manifestations, exhibitions, theatre performances, concerts and other different events became a special chapter in the history of visual communications in Zagreb in the last fifty years. In that domain, during the fifties and sixties the works of Ivan Picelj for the exhibitions in the Arts and Crafts Museum and for the Gallery of Contemporary Art are of special significance, as well as the posters of Mihajlo Arsovski for "ITD theatre" during the sixties and seventies. Their posters belong to the very top of Zagreb and Croatian production of visual communications of that age. Picelj's because of the sophisticated application of the avant-garde graphic principles, and the works of Arsovski because of distinguished typographic articulation of the posters. Picelj also expressed his avant-garde graphic principles while closely collaborating with an international arts group called "New Tendencies", which had its seat in Zagreb. While talking about highly valuable and internationally recognized visual communication works of various artists from Zagreb, we definitely should not omit works of Boris Bućan and Boris Ljubičić; two different but equally fruitful designers. During the sixties and seventies Bućan worked on the borderline of conceptual art and graphic design; and in the eighties he made numerous attractive posters-street paintings for The Croatian National Theatre in Split and for The Concert Management in Zagreb. Ljubičić was especially active in solving the problem of visual identity of various manifestations and economic systems. His most extensive work is definitely the visual identity of The Mediterranean Games in Split, created in 1979. Even in such a hasty summary of the functional products' design and visual communications in Zagreb during the last hundred years, the complexity of the cultural situation in Croatia is clear. Such situation conditioned a great number of specific qualities; some of them were described in this text. It would definitely be too early to look for a conclusion, especially since all these hundred-years-old troubles ended abruptly in a war which completely changed everything in Zagreb and in Croatia. Today Zagreb is the capital of a new/old country which leans towards real market oriented economy, as well as towards the legal protection of private property. If all the prerequisite conditions are met, we might expect seemingly bright future for products and graphic design in Zagreb. It will, of course, happen only to the extent allowed by the global economic conditions. Somewhere on the track of the renewed realization and affirmation of the civil liberties, maybe one should look for the forgotten identity of modern Zagreb. The identity created by design as well; the identity that was diligently pushed towards social margins by the political system during the last half century.



Nenad Dogan, CD cover, 1992

"Imitation of Life" Studio, A theatre poster, 1990

Zvonko Maković
IMAGES OF SPACE AND TIME
A Century and a half of Photography in Zagreb



Franjo Pommer, Matilda Hellenbach, around 1861 (City Museum)

In the Management of the town cemetery in Zagreb, on a list of the dead, one can find that on Feb 19 1879 died Franjo Pommer, at the age of 61. The late gentleman was known and appreciated in his town, in which he had in 1856 opened his photographer's studio, thus being recorded as the first permanent photographer in Zagreb. Namely, before him only only travelling masters stayed in this town, made photographs of citizens, left them their photographs and went on. In the above mentioned notice from the list of the dead, the year of birth of the late Franjo Pommer was not recorded but, of course, it can very simply be concluded that he was born in the year 1818. However, in the column "place of birth" it is written: Denmark. Where exactly in Denmark he was born, how he spent his childhood and youth, where he was schooled and who his parents were – all this remains unknown. Doubtless these important data have not been preserved. The future first permanent and great photographer is mentioned for the first time in his new milieu at the beginning of the eighteen-fifties, when he worked as painter in the theatre, what we today would say scenographer. In 1855 he decided to edit, on his own expense, an album with 15 photos of outstanding Croatian writers, and in the same year he bought a valuable Weingartshofer's camera and so started to put his own idea into work; the first photo album in Croatia was finished on July 10, 1856.

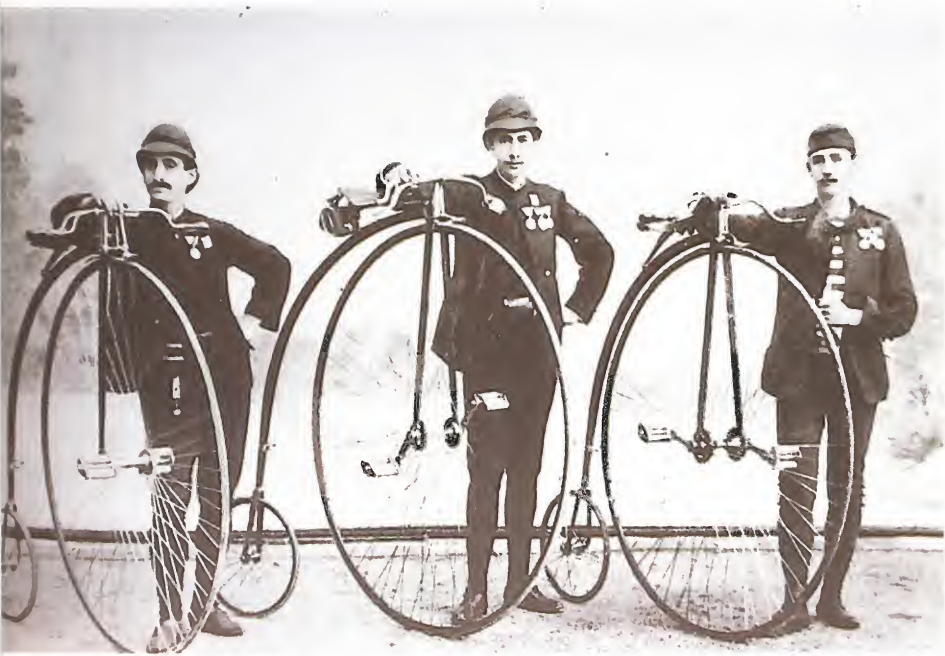
Mrs. Nada Grčević, who was the first person who showed systematical concern in the history of Croatian photography and published a valuable book "The 19th century photography in Croatia" (Zagreb, 1981), rightfully emphasises the importance of the appearance of Pommer's album in the middle of 1856. She mentions it because, at approximatively the same time, Nadar under took a similar enterprize. I.e., in 1854 he had published "La Pantheon Nadar", a collection of 280 caricatures of writers and other distinguished persons, and for the following editions, instead of caricatures, he made photographs, thus producing one of the greatest works of the early period of photography – "Galerie contemporaine".

What Nadar was in Paris, the Dane Pommer was in Zagreb – the first great photographer-portraitist, the author who was conscious of all the consequences of that then new medium – photography. He himself prepared materials for negative and print: negative which he worked on paper (Talbot type), and on a wet panel (collodion process), and he copied photographs by the use of Talbot's process or even "Ghlorsilber-Staerkepapiet", which was at the time often used in Vienna. First Pommer's photographs were of larger size, but at the beginning of the sixties he adopted the popular Disderi small size, the size of a visiting card. The size is not the only innovation which the photographers from Zagreb took over from Disderi. He portrays mostly the whole figure and places it in the photographer's studio equipped with all the scenographic equipment. At the same time, he takes care about the even disposition of light: the figure is not so separated from its setting. What is more, the whole space is equally lit, thus giving the graphic fullness to the portrayed figure. This became especially prominent after 1875, when Pomer moved to his new studio. His photographs are now richer in tints, and the range of tints is increased. The portrayed figures are, as a matter of fact, subjected to stylization. However, they want to represent their natural state at any cost. Not to express naturalness, but to represent it. Solemn peace, simulated and sophisticated relaxed manner raise Pomer's photos from the eighteen-sixties on a higher level of the photography of that period.



Ivan Standl, Marija Peternek, before 1882 (City Museum)

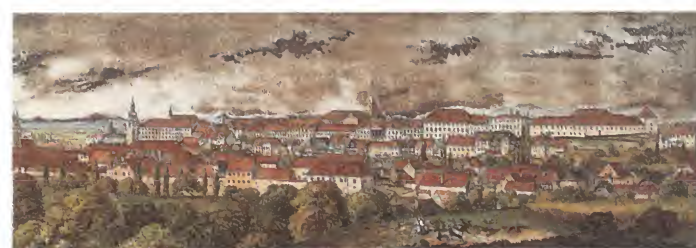
Franjo Pommer, Moimi Leitz, 1887 (Museum of Arts and Crafts)



G. and I. Varga, The Cyclists Alexander, Bothe and Klešić, 1887. (Ivan Mirnik's collection)

On a Pommer's photography from 1858 there is shown a sitting figure of a youngish man, a bit bald, with thin moustaches, a very small beard and light eyes – one would say a bit dreamy or even absent of look. Both arms are laid on his thighs and reflect unhidden activity. They set off on the background of a dark suit as if supplementing the expression on his face. That photography does not belong to the most important achievements of Franjo Pommer. First, it could be said that it is ornamented by conventionality and full simplicity. Nevertheless, it should be at any rate separated from the rich gallery of Franjo Pommer because the portrayed person is exceptionally interesting. It is Julius Hühn, at the time "Litographer and Graveur", as he himself used to sign, and some time later a well-known photographer in Zagreb. He also came here from abroad. He was born in 1830, in the place called Gera, in Thuringia, where he finished commercial school and apprenticed litographic craft. From the middle of 1853 he worked as litographer in Chemnitz, with the firm "Pabst & Sohn", and from there he was invited to come to Zagreb by Karl Albrecht, Hühn's countryman. At that time, Albrecht had a smooth-running litographic firm which operated both in Varaždin and in Zagreb, and when in 1855 Julius Huehn came to Zagreb he was at once appointed manager. He was exceptionally enterprising, dilligent and very skillful organizer, and at the end of 1858 he asked for permission from municipal authorities for independent work. At the beginning of 1859 he got it and opened a litographic printing house and a stationer's shop. The following year he felt himself entirely at home, took his name off the books of subjects of Saxony and got married to Ivana Pichler, a woman from Zagreb. He became a rich and distinguished citizen of Zagreb, whose firm was gradually extending. He died in Zagreb on Nov 1 1886. As a photographer, Julius Hühn was surely not equal to his great contemporary Franjo Pomer. However, Julius Hühn showed how a photograph can be used in other purposes in a very useful and new way. Namely, he was not only a photographer. To him, photography was a sort of additional profession to his great contemporary Franjo Pommer. However, Julius Hühn showed how a photograph but far more important are his photos of sights and landscapes, individual buildings and nearly genre scenes. When he makes the landscapes of Zagreb or Karlovac, Hühn catches them in wide, panoramic view. He achieves this by using two negative panels and connects copied photographs by hardly visible seams, and achieves amazing, we would today say wide-angled vistas. Huhn made photographs of panoramas of Zagreb, Karlovac and other Croatian towns, and then he made them into litographs; typical scenes will be incorporated into extraordinarily designed stickers which he carries on in chromium litography. Manufacturers of alcoholic drinks order those stickers from him, and in this manner Julius Hühn showed us a completely new possibility of use of photography in his surrounding. The photograph, consequently, was here understood as helping means to realize another purpose. Hühn's photographs have, first and foremost, documentary value and they are precious from that aspect. However, their freshness in takes and unusual camera angles is doubtless, together with occasional technical imperfectness which passes into virtue.

The third great photographer of Zagreb in the 19th century was Ivan Standl. He came to Zagreb as an already formed person from Prague where he was born on Oct 27 1832. There he had finished technical school and apprenticed for the



Julius Hühn, An eastern view of Zagreb, 1861 (City Museum)

Isidor Kršnjavi (amateur), Plitvice in the 1890s



Tošo Dabac, Children in the street, around 1933

Tošo Dabac, Zrinjevac park, around 1933

Tošo Dabac, On the tram, 1936

profession of a photographer. His name was mentioned in Zagreb for the first time in 1864, and he stayed in the town till his death on Aug 30 1897. If in Pomer's work we could see some features of Nadar, Ivan Standl is then in full sense of the word Disderi of Zagreb. Not only by his small size of a visiting card, his photos, portraits first of all, show an exceptional skill in handling conventional values.

He places the full figure in a carefully arranged setting in which the filmed figure gives the impression of a well-costumed and successful actor. Those are faces that play out their parts, their social status, their beauty, their momentarily "to be" in a photographer's studio. Besides numerous photos made in his studio, Ivan Standl also realized some which were made out of doors, and that is the more interesting and more valuable part of his work.

At the end of the century the leading photographers in Zagreb were brothers Gjuro and Ivan Varga. Their conventional work is the continuation in the best traditions of Pommer and Standl. They gained popularity by making photographs of ordinary citizens as well as the Zagreb jet-set: barons and counts, builders and musicians, writers and actors, and they were the first people of Zagreb who were appointed as the court's photographers. Rudolf Mosinger (1865–1918) will stay recorded in the history of Zagreb and even to a certain extent Croatian photography by his refined portraits and skilled landscapes, more by his reproductions in colour of painters' works from Strossmayer's gallery of old masters and modern organization of running a business. Namely, Mosinger changes the tradition of Zagreb photographic studies and becomes a big undertaker, he opens a branch-office, and then an establishment with several branch-offices; in the end a joint-stock company. At the end of the last century and especially at the beginning of this century in Zagreb, as well as in other places, numerous amateur-photographers appeared who of course did not introduce any important technical or art novelties, but they enriched the choice of themes and, what is still more important, they showed more freedom in making takes. All that surely shows they were not burdened by ultimate effect but by conscience of novelties. Zagreb photo-amateurs exhibit their work and get recognition at an exhibition of Art Society in 1894, then at the International exhibition of art photography in Zagreb in 1910 and 1913. At the same time – the transition of the century – the presence of photography became more and more diversified. It kept only by a very small part its earlier status of a cult object whose place is inside a frame on the wall where it replaces a painting, or even in a family album – that strange institution, one of the most important that the 19th century altogether has left to the history of our civilization. Photography became more and more a kind of common good: it overflowed newspapers, owing, first of all, to its printing possibilities, and illustrated reviews with photo essays become exceptionally favourite goods. Just as said: "favourite goods", which mass-consumers swallow with ultimate greed. All that of course influenced the rates through which the quality of a photography was judged. The camera and the photo technology in general passed through quick and fast changes. Small and simple to handle, the "Ermanox" camera was practically a revolutionary discovery. With it one could make photos unnoticed – of everything, of everybody, and everywhere. And it was exactly what the readers of illustrated newspaperes with large editions longed after. "Berliner Illustrierte" and "Münchener Illustrierte Presse" have their relatives in Croatia, in Zagreb. Numerous



Josip Klarica, Still life, 1979

illustrated reviews are edited here, and naturally they look for more numerous photographs, what is more – press photographers. The illustrated weeklies "Zora" ("Daybreak"), "Ilustracija" ("Illustration") and especially "Svijet" ("The World") are just some of them, and the names of the photographers like Dušan Šegina, Vladimir Horvat, Franjo Fuis, Gjuro Grisbach, Franjo Mosinger and Milan Pavić were present on the pages of the illustrated newspapers with large editions during the twenties and the thirties of our century. The primary task of each photographer is to tell the story in pictures. The reader must believe this story to be true. Wishing to speak truthfully, the Zagreb photographers often used to visit those parts of town where decent people would not dare to step. Therefore they discover misery and poverty and are faced with the scenes from that same Zagreb – scenes from horse – races, tennis tournaments, or even visits of world stars such as for example Josephine Baker, who came to Zagreb in 1929. The lifetime of any kind of newspaper is short, no matter what kind of paper we speak about – illustrated, those of large editions, or those which are absolutely fascinating – it is all the same. That short duration catches hold of the photos, too, of those that cover the largest surface of a newspaper page. All those above mentioned names of the leading Zagreb news photographers in the 1920s and the 1930s did not unfortunately preserve their shining aura which accompanied them while making photographs of reality and forming wonderful photo-essays, stories in pictures – picture reports. Yet one of the tireless chroniclers of Zagreb of those years will stay recorded in capital letters in the history of Croatian photography. It is Tošo Dabac, one of the great men whose work should be looked at in the context of Dorothea Lange and Walker Evans, Cartier-Bresson and John Gutmann.

The most famous cycle of Tošo Dabac's photographs, "People from the street", originated in Zagreb between 1932 and 1935 and in those photos he discovers all the poverty of the town outskirts. These are very sad scenes in which there is no moral reflection, no social rhetoric. Tošo Dabac just states plainly the reality of the neighbourhood, not wishing to burden his photos with any additional stories.

In the second half of the 1930s, he comes from the outskirts of Zagreb to the town centre, thus discovering a new world where every social classification will be totally strange. The master in these photos reaches his climax, the climax of a modernist, who can often be recognized in his desire for reduction, to be more precise minimization. Freed from all narration, his photographs in the fullest sense establish the elementary laws of media – that is light and shadow. Tošo Dabac was exceptionally active till his hasty death in 1970, thus staying the central figure in his surroundings, a kind of great patriarch of Zagreb and Croatian photography in general. Younger authors who grew up in the fifties and the sixties were often in the shade of Dabac's greatness, and so it is more difficult to recognize their own language. However, the sustained aestheticism that can be found in the works of Mladen Grčević and Branko Balić, the highly sophisticated documentarism in the works of Nenad Gattin and Nino Vranić, and the tendency of outmost reduction which we find in the photos of Alexander Karoly – they are recognized as individual values which should be read in the context of their time.

Nearest to Tošo Dabac, those who in literally grew up in his photo studio, were Marija Braut, Pero Dabac and Enes Midžić – three very universal personalities in



1989, Zvezdana, Zgb.

B. Cvjetanović

whose work the influence of the great master is directly recognizable. There are no formal similarities here, neither in the relationship teacher-pupil nor among the pupils themselves. But Tošo Dabac planted in them all the fundamental truth of photography, and that is autonomy and total freedom of the medium, which becomes prominent only by understanding all the hidden code-letters which the medium of photography carries in itself. During the seventies in Zagreb several young artists who had grown up in the circle of conceptual art showed specific relationship to photography. It would be hard to say that photography is the primary medium for them, and it is quite certain that it is not possible to consider them photographers in the conventional sense of the word.

Goran Trbuljak, Vladimir Gudac, Željko Jerman, Mladen and Sven Stilinović, Antun Maračić and some others approach photography from a completely new aspect. They try to penetrate in the very foundation of the language the art uses and to re-examine all the so far known possibilities of the language. Deprived of the aesthetic, symbolic, illusionistic and formal layers of a work of art, only the idea is left to these artists, more precisely the concept which can be materialized by a relatively wide choice of the media. The photography showed to be a very suitable medium owing to its mechanic nature which allowed for more neutrality the artists tended to. In their desire to reach the basic nucleus of photography as a medium, they decomposed it into pre-elements. Such radical procedure which first of all came from the context of conceptual art, must surely have left traces in the sphere of pure photography. With young authors who appear either by exhibitions or, more often, on the pages of students' and youth newspapers ("Polet") the consciousness about photography as an independent medium is present which does not slave to anybody nor owes anything. As a rule we speak here about black and white photographs, which somewhere in their memory registered the code-letters of Hine and Diana Arbus, conceptual art and, what is especially important, of rock music. Ivan Posavec, Milisav Vesović and Boris Cvjetanović are surely the best representative of such "new photography". All three of them had just one objective – to reach, in the literal sense of the word, one single thing – that photography is just photography, freed from every other aesthetic and symbolic value.

Parallely with them, on the other hand, in Zagreb works Josip Klarica who is closer to Atget and to Czech photographer Sudek, who inundates a scene with rich surrealist potentials. Using specially constructed cameras, unusual lenses, photo material and the procedures known from earlier periods, Klarica seems as if he wanted literally to emphasize the historical dimensions as the exceptionally important factors in his work.

The component of time is also very important to a bit younger photographer Damir Fabijanić. But with him, time is present as performance, as category which is revealed through picture (imago) and not the procedure. Exceptionally high aesthetic procedure realized with the utmost clear logic, coldly rational, speaks about the case of Fabijanić as deliberately chosen mannerism. Or, if you like, about a post-modern case. In its century and a half long history, the photography in Zagreb follows all the relevant courses of European photography, often discovering local, specific qualities. But photography is in like manner a clear witness of the space and time from which it grows, so, looking at the history of photography in an indirect way, we also peep into the history of Zagreb and Croatia.



Viktor Kovačić, Stock Exchange. Interior of the grand exchange hall, recent photograph by Damir Fabijanić

Želimir Košćević
ZAGREB ON THE ARTISTIC MAP OF THE WORLD



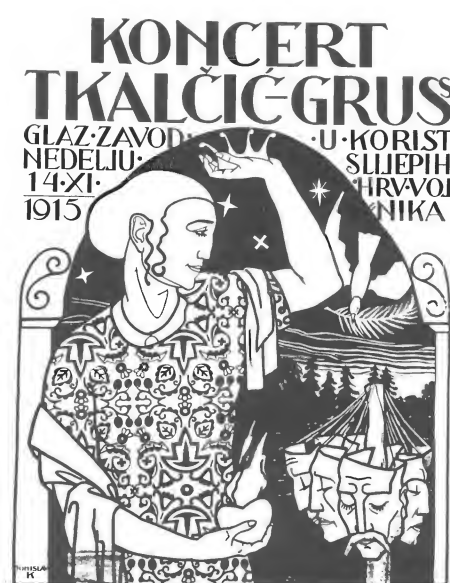
The First Croatian Salon, the Artistic Pavillion, 1898 (City Museum)

On the surrealist map of the world, published in Paris in 1929, England was understandably smaller than Denmark, Alaska bigger than the rest of the United States, Italy was the stump of Europe, and between Denmark and Austro-Hungary (enthusiastically resurrected by the surrealist map makers for this occasion) there was Germany as Russia's good neighbour. According to the same map, the geographical centre of gravity was situated on the Easter Islands, while the Beuy's Euro-Asian diagonal, stretching from the Aleutian Islands all the way to Labrador, is distinctly marked.

Anticipating the post-modern relativization of global space in their vision of space and time, the surrealists failed to mention an important exhibition which opened at the Ny Carlsberg Glyptotek in Copenhagen in April of 1897. On that international and well attended exhibition, a group of Croatian artists had a great success with a collection which a London art magazine "The Studio", in the eight issue of 1898 on page 269 described as "genial, though not too ample, harmonious, with very coloristic paintings".

There is another fascinating point. The local newspaper "The Popular News" of May 6, 1897, number 103, reports that the works of the Croatian artists, all but one of whom then lived in Zagreb, were "generally acclaimed" and that they were "warmly lauded" in Copenhagen. What was really "acclaimed" and "lauded" was only vaguely known in Zagreb. It took a year to find that out when a musicologist and a collector of folk tunes from Zagreb, Franjo Kuhač, publicly announced that in Zagreb there was a group of "artistic anarchists", pretenders, who were corrupting the youth, terrorizing Croatian people and undermining the traditional culture. Having in mind that Professor Kuhač intended his article as a "missive to artistic secessionists and literary dissidents" and that his "missive" referred to the artists "lauded and acclaimed" in Copenhagen, we can deduce that the dress rehearsal for the Croatian artistic secession took place in Copenhagen. The opening night took place in Zagreb, in the Artistic Pavillion, on Thursday, December 15, 1898, at noon.

The Artistic Pavillion, located in an attractive green belt in the very centre of the city, which the better informed citizens call "Lenuci's horseshoe", was rather cunningly wheeled out of Hungarians by Croatian artists. That is, however, a long story which would divert us from the subject straight back into the Middle Ages, when the Hungarians wedged themselves among the Slavonic populace of the Panonian plain and remained there. Anyway, the above mentioned noon of 1898 marked the beginning of the contemporary period of Croatian art with Zagreb as its centre. The surrealist cartographers overlooked that fact. We cannot take umbrage since Zagreb was not particularly propitious towards the surrealist spirit. Later, the Croatian Literary Modernism was followed by the avant-garde, and then contemporary and postmodern periods. In the meantime, Zagreb went through expressionism, constructivism, post-cubism, the new reality, colorism, social realism, geometrical and lyrical abstraction, enformel, minimalism, conceptualism, anachronism and their neo varieties. Eventually there was Trevor Davies, a Briton from Copenhagen. He correctly noticed that Zagreb is not on the surrealist map of the world, though in March 1909 the First Manifest of Futurism was translated and published here, which was previously published in the Parisian daily "Le Figaro" on 20 of February 1909, and about which the Danes learnt only in 1912. He bravely undertakes to introduce the citizens of Copenhagen to the culture and art of that unjustly overlooked European locality.



Tomislav Krizman, A poster from 1912
(Graphic Collection of the Croatian Academy of Arts and Sciences)

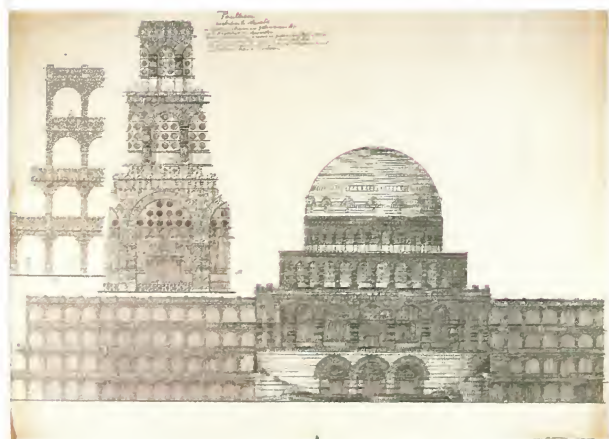
Karlo Drašković, Count Erdödy's leap, photography from 1895

The fact that Copenhagen is also not on the map can be attributed to the sheer paranoid of the pure beauty Copenhagen abounds in. Surrealists duly turned Kierkegaard over to existentialists.

In his article published in the summer of 1990 in the American magazine "The Journal of Decorative and Propaganda Arts" on Sven Brach's posters (Sven Brach was the central figure of graphic design in Copenhagen in the 20s) Victoria Daley regrets the fact that the greatest authorities on the history of graphic design have unfairly neglected Danish achievements in this field. This might be said of Tomislav Krizman from Zagreb (1882–1955) as well as the whole story surrounding the history of applied arts in Zagreb since the founding of the Museum of Arts and Crafts in 1880 and the School of Crafts in 1882. Not only the major, but minor histories of the 20th century art take lightly the marginal regions of the European cultural scene which has scores of "border areas". Written from the point of the centre, such histories do not see beyond their noses, they overlook the magnificent ring of "border areas" round the European core, trimmed with a profusion of artistic phenomena and points of interest. "Magicians" can be found all over the world, and the subtle dialogue between artists and matter is not an exclusive privilege of the centre but the centre dreams it so. In this I agree with the surrealists; the centre of gravity is on the Easter Islands.

On the other hand, we are partly to blame. People in Zagreb have only in the last fifteen years become aware of the "second line" of Croatian art of the 20th century. Before that the representative model of the local modern art was dominant. This model is going by the wayside. It is being brazenly replaced by the so far neglected art. The display of the new Museum of Contemporary Art, which does not exist (or, rather, there are two, but it would take too much time to explain that in fact there is none) is to present those newly discovered artistic values much more favourably than before.

As a crusader for the cause of that "second line" in Croatian 20th century art, I always begin its history with several fascinating photographs taken by Count Karlo Drašković (1873–1900) in 1895 on his estate near Zagreb. They were taken when Lartigue was a toddler! Besides being a triumphant harbinger of new times, they will make a careful researcher extend the disciplinary border lines of fine arts. Only in a broader cultural context do true values, obvious yet shadowed by superfluous mystification, surface. For example, lascivious, erotic and melancholy drawings by Miroslav Kraljević (1885–1913) have been re-appreciated. The bourgeois aesthetics have carefully been hiding them under their pillows. The avantgarde review "The Zenith" has been re-discovered. It was published in Zagreb from February 1921 until May 1923 (until the end of 1926 in Belgrade). We do not know whether this review came to the attention of Franciska Clausen (1899–1986) in Berlin 1922/23, perhaps through H. Walden or Moholy-Nagy, but since the avant-garde artists of the twenties were not numerous, such link cannot be dismissed. Did she see the abstract paintings by Josip Seissel (1904–1987) made in Zagreb between 1922 and 1925? It would, perhaps, be preposterous, but it is probably, even highly so. Many artists from the "border areas" were hanging around the Berlin gallery "Der Sturm". The recent donation of the entire Seissel's opus to the Gallery of Contemporary Art in Zagreb identifies this otherwise excellent architect as the founding father of



Josip Seissel, "Pafama", 1922 (Museum of Contemporary Art)

August Posilović, The Pantheon of Meritorious Croats, around 1922 (City Museum)

the local abstract art and a very refined surrealist. By the way, his "Yugoslav" pavilion on the world exhibition in Paris in 1937, with three detached Doric columns in front of the pavilion building, amazingly anticipated the postmodern architectural rhetoric, a fact about which "authoritative histories" of postmodern architecture know nothing. As these histories know little about the period of new clacissism which dominated in Denmark around 1920, we may leave those centric Narcissists to scribble while we go on.

Thus we introduce to our friends in Copenhagen the bizzare personality of August Posilović (1846–1935) who, in his old age, set his heart on making Zagreb the metropolis of Croats. In his naive town planning and architectural visions, that odd man created an opus worthy of all anthologies of the off-art. Only now has Zagreb seriously undertaken an integral presentation of his unusual work. The next in line was Drago Jurak (1911), a stagehand in the Croatian National Theatre in Zagreb, whose urban reveries were to prove to the rural naive art that two can play that game. (By the way, the collection of naive art in the Gallery of Primitive Art in Zagreb, situated in an old city palace in the Upper Town, is truly marvellous.)

Contrary to the "first line" of the history of modern art in Croatia that saw in Ivan Meštrović (1883–1962) a mythical figure and a sculpting genius, the "second line" recognizes in his works a high refinement of art-deco stylistics. Step by step, the period between the world wars is becoming far more interesting than it seemed. The optics of postmodern as well as contemporary aesthetics make us reconsider the works of the painter Oskar Herman (1886–1974), whose opus was always somehow "off" the main and neatly classified developments of Croatian modern art. He was recognized as a "border case" even by a few older art historians who included him in 1954 in an anthology of Croatian art which baffled academics and social realists, and delighted those few who dared peer beyond the permissible. Truth to say, the "second line" did not deprive that period of anything. It only re-ordered things, ruffled a few feathers and, what is most important, put on the existing skeleton of "good art" a few pounds of flesh. In other words, it gave it meaning and enriched it. The centre without the periphery to extend it and adorn it is nothing but a black hole, so that without a broader artistic and cultural context major aesthetic and artistic achievements remain castles in the air.

We draw the attention of our friends in Copenhagen to painters Krsto Hegedušić (1901–1975) and Ljubo Babić (1890–1974), whose works are prominently displayed in the Modern Gallery in Zagreb. But there will be no mention of Pavel Petrović Froman (1894–1940), except here, and in the instructive monography written by my colleague Đurđa Kovačić entitled "The presence and echoes of Russian scenery on Zagreb music scene" published in 1991. However, if we know that Froman, a resident of Zagreb of Russian nationality, together with two more painters, represented the hub of modern theatre scenery in Zagreb, all this becomes ominous. It smacks of Djagiljev. Nothing was known about the three Zagrebians who were studying Bauhaus from 1929–1930. Did they meet or perhaps make friends with Wilhelm B. Peters? I do not know. Two of them have died and the third allegedly lives somewhere on Hawaii. Andrija Maurović (1901–1981) was almost entirely forgotten at one time. At the end of the 30s he made cartoons that relativize such celebrities as H. Foster and A. Raymond. It was only in the middle seventies that young



Drago Jurak, "A Luxurious Ship", combined technique, 1974
(Gallery of Primitive Art)

Tošo Dabac, Illica Street in the 1930s

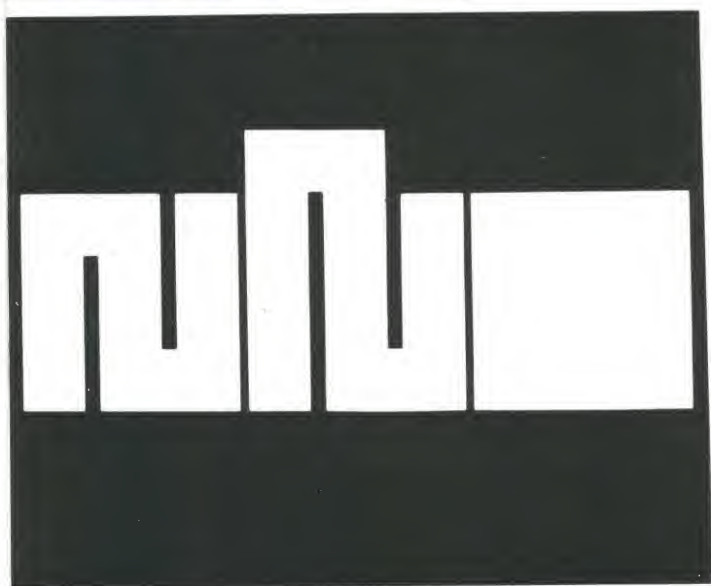
cartoonists from youth and student magazines paid their full respect to this hero of the early popular culture. For truth's sake, Maurović was re-evaluated by Vera Horvat-Pintarić, a university professor at the Department of the history of art in Zagreb. Soon afterwards I organized his exhibition about Doomsday in the Gallery of the Students' Centre which I ran at the time.

Completely different was the case of the photographer Tošo Dabac (1907–1970), locally appreciated and praised but internationally excluded from the "authoritative anthologies" of photography. His cycle "People in the street", created between 1932 and 1940, is THE link in the chain of luminaries of European photography. In autumn of 1922, Paris gaped when Tošo Dabac had a minor retrospective in the Great Hall of La Villette Centre. Perhaps things will get better now!

In Zagreb there have been no artists who would paint our version of "The Human Pyramid" (1941) by Harald Engman, but it would not differ much from the Danish version of this eternal motif. Migrations, battles, occupations, kingdoms, scores of skulls, the flooded Denmark, the flooded Croatia, citizens, workers and people. Engmans's model of painting for propaganda purposes is noticeable in the works of "Zemlja" (the Earth) group between 1929 and 1933, particularly in the works of some of its members who advocated socially engaged art. The fact that Georg Grosz formally underlay their aesthetical platform is insignificant. What is important is that Krsto Hegedušić discovered peasant painters, among them Ivan Generalić (1914–1993) and that he invited them to take part in a group exhibition in Zagreb in 1930. Later these peasants were branded "naive". There are plenty of them in Zagreb and its surroundings.

Let us go back to propaganda. After 1945 (do not forget that Picasso would paint an occasional dove for comrade Stalin) social realism knocked on Zagreb's door. Some artists were bewildered, some were not. In any case, the result was mutually mortifying, though taken altogether it did not last long. The fulcrum of the "second line" of criticism of the 20th century art in Croatia is the Zagreb group "Exat 51". I wrote about this group in the Danish review "Cras", no. LIII, 1988, pages 17–23. It is not simultaneous with the group "Linien II" in Copenhagen, but both are tied with the umbilical cord to Galerie Denise Rene in Paris. The group's first public presentation happened in December of 1951, and the first exhibition of their geometrical abstractions was held in Zagreb in 1953. Art historians of the "second line" see in this group the link between the avant-garde of the 1920s and the avant-garde of the 1960s. "The Paris connection" of the whole group was Ivan Picelj (1924). That connection, via Galerie Denise Rene, reached Copenhagen as well.

Later, after 1953–56, it was easier. The Gallery of Contemporary Art was founded in Zagreb (1954). In its policy it contrasted sharply the contemporary art to the existing modern art, which was not able to free itself from the fixed, conventional framework under the strict patronage of the Academy. In 1961 the Gallery managed to organize the exhibition "New Tendencies", internationalizing its programme, and was among the first in Europe to promote kinetic art. That time witnessed the emergence of the "Gorgona" group. In autumn 1962 this group, whose proto-conceptual activity was rarely understood, sent to the members of Zagreb artistic community a mysterious invitation which said: "Please attend". Some people think that this group is in fact the Fluxus' krypto-party, some that it is a Zen branch,



Ivan Picelj, "Composition XL-I", 1952–56
(Museum of Contemporary Art)

Julije Knifer, "Meander Tu II/VII", 1978

others yet doubt its existence. It is certain that some of its members were in contact with Piero Manzoni. I would say "Gorgona" has existed since 1961. I dare not say that they are a finished historical phenomenon in our contemporary art. Ivan Kožarić (1921) and Julije Knifer (1924), who founded the group in 1961 with their friends, are still in possession of full creative powers.

Let me be forgiven for being platitudinous but the art scene in Zagreb between 1960 and 1970 was truly opulent. There is no room for a detailed explanation of the genesis of enformel, of the aspects of lyrical abstraction, of the evolution of minimalist concepts and of the local roots of the new realism. European and global ties were solid and fruitful. The cartographers would be surprised if they started to mark in red the artistic development of Zagreb artists, the locations of their group or individual exhibitions. And vice versa. Out of that proto-nomadism, later so wisely explained by A.B. Oliva, there emerged Braco Dimitrijević (1948), Boris Bućan (1947), Dalibor Martinis (1947) and many others. I am aware that I am doing great injustice to the "many others" but tell me, my friends, what am I to do? Should I offer you my address-book? And where are those that are yet to appear?

All those are brilliant artists about whom the "authoritative history" knows nothing. The Croatian language, like Danish, is not English or German. The only art magazine in Zagreb is "Život umjetnosti" (The Life of Art). A recent addition has been the monthly "Kontura" (Contour). We do not take part in art fairs. Rarely do we write for art magazines abroad. Put all together, what are we complaining about? And on top of that, the war! Nevertheless, Mladen Stilinović (1947) some time ago had a successful exhibition in Sydney, Boris Bućan in Aarhus, Željko Kipke (1953) in Ghent, Ivan Kožarić got a prize for graphics in Graz, the court proceedings concerning the Seus's treasure in New York are coming Croatian way, we are going to Copenhagen, and perhaps we will be admitted into the European Community. When in summer 1991 it became obvious that somebody was set on attacking us, we packed our art collections better than Christo of Reichstag. Many of us temporarily gave up our profession and started to send letters, appeals and telefax messages all over the world. After Serbia and its Yugoslav Army commenced the deliberate shelling of cultural monuments in Croatia, including the Upper Town in Zagreb, it became clear that we were facing a demonic strategy aimed at destroying the cultural identity of Croatia. Culture and art responded to that in their own way. Some artists gathered around the "Art Forces", some went fighting. Others designed and printed posters, others still rolled their cameras on. And got killed.

We are trying to live. In other words, we are trying to create. The project named "Egoeast", realized by a group of Zagreb artists in the late autumn of 1992 in the Artistic Pavillion, brightened a bit the gloomy artistic atmosphere in Zagreb and represented a ray of hope and optimism. The catalogue of that exhibition, entitled "Croatian Art Today", brings on the cover a photo of Count Erdödy jumping over a bench on the estate of Count Karlo Drašković in 1895. As I have already mentioned at the beginning, it was a hundred years ago. Already? What did I want to say?

Oh, yes. "Watching from the bird's-eye view, we approach the point when the contours of cultural and ecological functions of the aesthetic in modern art become visible", says Peter Sloterdijk. The surrealist cartography becomes obsolete. Postmodernism is on the way out. Seven years more to go until the end of the Millennium.



Tomislav Gotovac, From the action "Zagreb, I Love You", 1981.
Photo by Mio Vesović

Vladimir Gudac, "Zagreb 2000", 1983



A new cartography has been devised in our mind. That is why we have lugged our trunks all the way to Copenhagen and are hoping for another round of "warm lauding". God willing, we shall repay it in kind in 1997 on the occasion of the hundreth anniversary of our first encounter.



Dalibor Martinis, Rock Garden, 1986

The Exhibition EgoEast, the Artistic Pavillion, 1992

Hrvoje Turković
ZAGREB – PHANTASMAGRAPHIC CENTER



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LIST ZA PROMICANJE FILMSKE INDUSTRIJE U JUGOSLAVIJI



„TAJNE BOMBAYA“.
 Konrad Veidt u ulozi pjesnika Toszi



The advertisement for the first movie performance in Zagreb

The cover of the film magazine Mosinger film, 1917
 (Croatian Cinematheque)

Cover of the magazine "Croatian film". (Croatian Cinematheque)

NONCONVENTIONAL STREAK

Like most age old small cities, Zagreb is salubriously conservative. It puts much effort into preserving laudable traditions and achievements and tempestuously reacts when they are tampered with or imperilled. However, Zagreb populace possessed a sophisticated knack for the bizarre, novel, unusual. The most illustrious Zagreb families have always harboured members advocating strange and anticonventional attitudes, pursuing "unhinged" hobbies and introducing novelties. Moreover, these members have not been looked upon as the "black sheep" but as "spice" and interesting enrichment. The Zagreb traditionalism has included cultivation of the nonconformist streak.

I mention it because Zagreb, relatively soon after the introduction of the cinema, became the liveliest hub of film industry in southeastern Europe, i.e. the south-Slavonic region. The esoteric and elitist technicism on one hand, and the populism of fair-ground attractions on the other, the whiff of the world brought to one's reach – all this was attractive both for the urban as well as for the smart and entrepreneurial Zagreb lot. Some of the most important pioneers and founders of high-quality film production in Zagreb were the young lads from the most prominent noble and bourgeoisie families: Strozzi, Miletić, Marjanović. Film entrepreneurship was not left in the hands of adventurers and dilettanti, accidental tourists (although that was the case in the beginning). Film soon became the playground of renowned commercial and corporate entrepreneurs and firms, and often the enthusiasm for the cinema won over mercurial interests.

CINEMATIC INITIATIVES

The extent to which cinema provoked the innovative streak in the Zagreb spirit can be judged by the pre-eminence of Zagreb in comparison to the rest of the south-Slavonic territory.

Several years after the early introduction of film as innovation (on October 8 1896, only a year after the first showing in Paris), the enchantment with film peaked. Zagreb became the point of convergence for travelling cinemas. Croatia then belonged

to the Austro-Hungarian monarchy and it was well connected with its centres Vienna, Prague, Budapest. Thus Zagreb was a mandatory stopover for all eastward or southward bound travellers heading for the sea. The first permanent specialized cinema theatre on the south-Slavonic territory was built in Zagreb (in 1906, the "Urania"). By 1910, Croatia had developed the most extensive network of cinema theaters on the south-Slavonic territory and had the most numerous and loyal audiences. In 1916 the first specialist film magazine was published in Zagreb (the "Kino"). In 1917 the first film company was set up ("Croatia"). It made the first 20-minute feature film, which was followed by several feature and documentary movies. It was the first attempt to establish a film industry on the south-Slavonic territory. The production requirements led that year to the establishment of a school for film acting, which was officially recognized only in 1922, after a five-year period of illegal operation. In 1922 there were first (used in commercials) attempts at film animation (by a Pole, Sergije Tagatz, a Russian emigrant). Within the newly opened ŠKOLA NARODNOG ZDRAVLJA (School of Public Health, 1927), a medical institution, the first systematic production of educational films about health protection and ethnography was set into motion. In the late 20s, film amateurism blossomed. The first amateur club was founded in Zagreb (film club "Zagreb" in 1928, then a branch of the photo-club. It broke away and became independent in 1935.). Out of the ranks of these film amateurs emerged the first major author of Croatian cinematography, later a top professional, OKTAVIJAN MILETIĆ.

During this rather long period, Zagreb established itself as the film centre of the south-Slavonic region, the centre of ambitious film initiatives, blessed with faithful and eager audiences.

WAVERING DEVELOPMENT

However, before World War II and the socialist film-production, none of these initiatives had taken root.

The initial entrepreneurial enthusiasm, which particularly got wings during World War I when Croatia was the Austro-Hungarian rearguard of the Serbian front, was dampened in the new state. After the collapse of Austro-Hungary and Croatia's inclusion within the Kingdom of Serbs, Croats and Slovenes, film makers put great hopes into the new state and the new market. However, economic dire straits in the new Kingdom, the ruthless state legislation and political repression thwarted those hopes. The Kingdom of SCS, later renamed into the Kingdom of Yugoslavia, showed no interest in film industry apart from exploiting it as a source of heavy taxation. The much needed and required protective or stimulative laws conducive to a more stable development of film industry were not brought. Thus certain sound traditions and standards were not established for film production. Each filming was an individual, personal, pioneer and mostly self-made effort.

Nevertheless, of the two attempts of the state to pave the way for a more complex and permanent film industry, the first occurred in Zagreb. It was in 1941, during the Independent Croatian State, a collaborationist hotchpotch state, created under the patronage of German occupational forces as a reaction to the Serbian dictatorship in the Kingdom of Yugoslavia. This period witnesses the emergence of a systematic and diverse production, decent technical base, major artists and enviable organization. The first Croatian full-length feature film was made, a "culture film" about the



The "Oktavijan Film" trademark (Croatian Cinematheque)

Preparations for shooting a scene of the film "Lisinski", directed by Oktavijan Miletić, 1944. (Croatian Cinematheque)

composer of the first Croatian opera ("Vatroslav Lisinski", in 1944), directed by the already mentioned Oktavijan Miletić.

In the ethnocentric atmosphere, film as a concept got its national name: SLIKOPIS. If transposed into ancient Greek it would approximatively mean PHANTASMAGORIA or EIKONOGRAPHIA (picture writing).

A part of the equipment, expertise and people who had built the industry in the pre-war Zagreb (some of them linked with the partisan movement), was included in the socialist, state-owned film industry in the new Yugoslavia. The cinema was considered to be of prime importance so the prospects of a systematic development for the film industry finally opened.

However, even in that, socialist Yugoslav period, when the centre of film industry was transferred to Belgrade, Zagreb maintained its particular initiative and paradigmatic role.

STRIVING FOR STANDARDS

The peculiarity of the Zagreb film setting lay in the fact that all the initiatives had a common idealistic aim: to strive for the highest and most permanent standards in the production and exploitation of film.

At first, during the infancy of the Yugoslav cinematography, this desire for standardization was manifested in the efforts of Croatian film makers to establish international genre and stylistic standards, as well as technological ones (the Zagreb laboratories were the best equipped and most expert in former Yugoslavia). Croatia (together with Slovenia, which also fostered Austro-Hungarian traditions) was the bastion of classical narrative style in the 50s (films by Branko Bauer, Branko Belan, Fedor Hanžeković, Fadil Hadžić). When the auteur cinematography gained dominance in the latter half of the 60s, Zagreb cinematography put much effort into stylistic and structural perfection, "urban design" of the films (e.g. thoroughly urban film comedy "Imam dvije mame i dva tate" (I Have Two Mums and Two Dads) and "Tko pjeva zlo ne misli" (Those who Sing Mean no Harm) by Krešo Golik, a subtle melodrama "Rondo" by Zvonimir Berković, meditative films by Vatroslav Mimica, later thrillers by Zoran Tadić, particularly his "Ritam zločina" (Rhythm of Crime), films by Rajko Grlić, some by Lordan Zafranović and others.) The "urban" structural standards were applied even when the films were folklore tainted (e.g. "Breza" (The Birch, by Ante Babaja), "Lisice" (Foxes, by Krsto Papić), "Razmeđa" (Crossroads, by Krešo Golik), "U gori raste zelen bor" and "Kad čuješ zvona" (There's a Green Pine-tree growing on the Hill / and When you Hear the Bells, by Antun Vrdoljak).

However, it was the innovative "whipp" that the Zagreb urban sophisticated taste apparently missed in those stabilizing and conventionalizing tendencies.

The missed innovative values were introduced in Zagreb through the amazing development of animation at the end of the 50s and the beginning of the 60s and the almost simultaneous development of experimental film (avant-garde). Both were pioneer contributions to the European film modernism, whose conquest began in Europe at that time.

ZAGREB'S MIRACLE OF FILM ANIMATION

A serious, though discontinuous production of animated films in Zagreb started only in 1950. Eight years later (in Cannes in 1958), the animation artists from Zagreb were presented as a group at an international festival for the first time and created



A still from the film "Koncert" by Branko Belan, 1954.
(Croatian Cinematheque)

Director Krešo Golik during the filming of "Tko pjeva, zlo ne misli", 1970. (Croatian Cinematheque)

a sensation with international critics and fellow animators. Four years later (in 1962), a film by Dušan Vukotić "Surogat" was awarded the Academy Award (Oscar) for animation. But even before that, and particularly afterwards, animated film from Zagreb got many prizes at international festivals for short films, numerous prizes for the selection, while three more films were nominated for Oscars ("Igra" (A Game) by Dušan Vukotić, "Idu dani (As days go by) by Nedjeljko Dragić, "Kuća lutaka" (A doll's house) by Zlatko Grgić and Bob Godfrey.)

All these awards were quality indicators but they also proved that the autonomous nature and the meaningful modern paradigmatics of Zagreb animation were appreciated. That unmistakable autochthonous quality earned for the Zagreb animators the distinguished title of "The Zagreb School of Animation".

The 50s were the years of the international repertory domination of the classical cartoons whose standards had been established by the Disney studio (and maintained by MGM, Universal, Lenz). Even the entirely diverse settings, the Soviet Union for example, were under a strong influence of classical animation. It must be noted, however, that on the margins of classical animation there were constant modernist deviations, e.g. avant-garde animation (early Ruthman, Fischinger, later Lye, Breer, Whitney), then contemporary animation deviations by Boustow and UPA, individual attempts in various countries, e.g. Canada (McLaren), Great Britain (Dunning, Godfrey), France (Alexeieff), former Czechoslovakia (Trnka) and so on. But it seems that the first consistent and large group that introduced modern animation as MAINSTREAM AND DOMINANT CINEMATOGRAPHIC OPTION was the Zagreb group. This was its uniqueness.

The innovative quality of the Zagreb school lay in its modernist roots raised to the level of a cultural principle. Its modernist pioneers: Vlado Kristl (Don Quixote, 1961), Dušan Vukotić (Concert for a Machine-gun, 1959 and "Piccolo", 1961), Vatroslav Mimica ("A Bachelor", 1958, and "The Inspector Returns Home", 1959), Nikola Kostelec ("The Opening Night, 1957) and others, originally used pointedly rectangular, geometrical lines (as contrasted to the classical oval lines), graphically flat drawings, in accordance with the contemporary graphic and visual trends. The animation had been reduced, schematic, considerably deviating from the mimetic physical principles of classical animation. Such was also the action built by this animation: the events and situations were only symbolically and playfully sketched. Music was often atonal, written by modernist composers (e.g. Milko Kelemen in "Don Quixote"), everything was subordinated to allegorically meditative aims. Although such orientation simplified the narrative criteria and hampered the development of more subtle and complex narrative skills (fostered by the Disney tradition and the pioneers of Zagreb animation, brothers Neugebauer, though they did not bring it off), it introduced discourse more attractive and important for the festival audiences, predominantly contemporary critics and artists. The Zagreb school used animation as a means of shaping singular Weltanschauungs, at first universally humanistic and later personal. Animated film, an art form which had traditionally seemed to be linked with the world of infantile play, in the hands of Zagreb animators proved to be an intellectual medium, a field for philosophical evocations. It was not a marginal film option, but a dominant style of an entire cinematographic milieu.

The commitment to modernism resulted from a kind of COERCION to be



A still from the film "Rondo" by director Zvonimir Berković, 1966. (Croatian Cinematheque)

A still from the film "Breza", by director Ante Babaja, 1967. (Croatian Cinematheque)

autochthonous which underlaid the completely self-taught and self-actualized animation in Zagreb. In 1950, when the first longer animated film was made in Zagreb ("Veliki miting" – The Big Rally) by Norbert and Walter Neugebauer, who were experienced cartoon artists and first-class acolytes of the Disney tradition), most animators were self-taught, absolute beginners. Truth to tell, they also looked to Disney, learned about animation by watching his works. However, lacking direct contact with the craftsmanship and experience of classical animation, they could hardly achieve the Disney nuances embedded in narrative complexity. The lack of craftsmanship and immediate normative models impelled them to become self-styled evaluators of what is "acceptable", "proper" and "workable". Inspired by the modernist visual weaponry and the atmosphere of Croatian visual art, they began trying out their own patterns, drawings and animation. The international support bolstered their self-confidence, and later helped to eliminate the initial modernist dogmas.

Namely, although the pioneers of modernism at first almost dogmatically stuck to the "made-up" features of their artistry, their radical modernism nevertheless paved the way to further graphic, animation, conceptual, personal and stylistic explorations. So, when in the middle 60s a new group of animators took reins (Borivoj Dovniković, Zlatko Grgić, Nedeljko Dragić, Aleksandar Marks, Vladimir Jutriša, Zlatko Bourek, Boris Kolar, Pavao Štalter, Zdenko Gašparović, later joined by younger authors such as Joško Marušić, Krešimir Zimonić, Nicole Hewit, Goran Sudžuka and others), the Zagreb school became stylistically varied, with more pronounced personal styles, broader thematic range, although always with an evocative conceptual dimension. Zagreb had for long remained one of the most important centres of modernist animation in the world. It has also been host to one of the four major international festivals of animated films (The international festival of animated films – Zagreb, held biannually since 1972).

STUBBORN OUTSIDERS: EXPERIMENTATION

The animators were not the only pioneers of film modernism in Zagreb. Independently from them, and simultaneously with their international affirmation, there emerged a self-confident group of experimental film makers gathered around the amateur film club "Zagreb".

Chronologically, those avant-garde film makers (usually called "experimentalists") heralded the renaissance of European film avant-garde. After the fade-out of the initial film avant-garde movement at the end of the 10s and the through the 20s (French and German avant-garde), such efforts were sporadic, isolated and rare. The renaissance of the avant-garde took place first in the USA during the 40s and the 50s and was later definitively established in the 60s through the operation of the New York Cooperative (1962).

In Europe, however, the first cities in which film avant-garde appeared as a self-contained movement with important consequences were Zagreb and Vienna (Kubelka, Kren, Adrian) in the late 50s and early 60s. Only after that, in the second half of the 60s, the London cooperative was established, and then in the 70s avant-garde movements in other European countries were formed.

In the late 50s and early 60s Zagreb not only became the focus of autochthonous experimentation, but very soon, in 1963, the first (to my knowledge) festival of



A group photo of young Zagreb animators gathered around Walter Neugebauer, taken under Walt Disney's photo

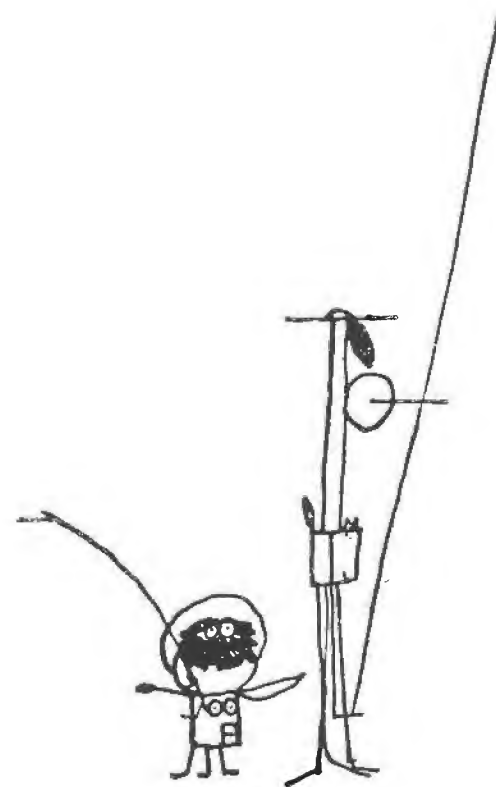
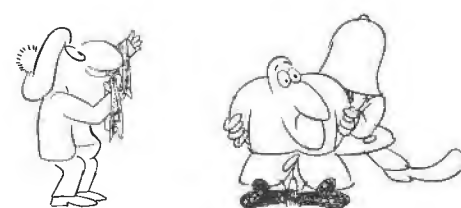
avant-garde film was established (called GEFF and subtitled "The first Meeting of Film-makers Experimentators") which was held biannually until 1970.

At the end of the 50s and during the 60s, Zagreb was the central catalysis of modernist movements in the then socialist Yugoslavia and this part of Europe. For example, in 1961 two internationally important manifestations were initiated in Zagreb. The first was the first exhibition of the "new tendencies" movement (renamed "nouvelle tendance" when Louvre took it over in 1964, and a year later the Museum of Modern Art in New York.) The other was the establishment of the Biennale, an international festival of "new music", during which the stars of contemporary music performed or had their works performed. Zagreb became a must for exhibiting major international modernist works, foreign theatre guest appearances, concerts and performances of major artists. The modernist spirit ruled the then Croatian literature, theatres (doing Ionesco and Beckett). In the visual arts the most attractive and controversial were the modernists and their groups.

All this proved the existence of the "lust for modernism", set free when liberal tendencies in the socialist policies of Yugoslav communists got the upper hand. Though those innovative tendencies remained marginal within the global cultural policy, they possessed high "power of excitation" and represented the most exhilarating cultural events, particularly important to young people craving for changes. As university centre of Croatia, Zagreb had in its students a keen audience.

The main problem of young film lovers (mostly students), gathered around the amateur film club "Zagreb", was how to articulate modernist sensibility in films. The catalysis for such modernist efforts was a brisk medical student Mihovil Pansini. His first flings were poetic and narrative. But influenced by constructivism, "abstractionist" visual art, "antitheatre" and "anti-melodism" of new music, he had a go at "abstractionist etudes" and later proto-structuralist explorations ("Piove" in 1958, "Dvorište" (Courtyard) in 1963, "Scusa signorina" in 1963, "K-3 ili plavo nebo bez oblaka" (K-3 or Azure Cloudless Sky – from 1963). He also initiated a series of talks under the controversial title "Antifilm and Us" (1962–1963). In 1963 he started a festival of experimental film modelled after the Biennale of music. Triggered off by the general avant-garde foment during the 60s among Zagreb amateurs, there were numerous films trying out various transconventional film possibilities. Besides Pansini, the most consistent were Vladimir Petek ("Srna" (The Doe) 1–2, 1962–63, "Sybil" in 1963, "Sretanje" (Meeting) in 1963, "Miss no One" in 1963 and others) and Tomislav Gotovac, undoubtedly the most powerful, consistent and remarkable person, who was parallel with Kubelka the pioneer of self-contained "structuralist cinema" ("Prije podne jednog fauna" (The Morning of a Faun) in 1963, "Pravac" (Straight Line) in 1964, "Kružnica" (Circumference) in 1964, "Plavi jahač" (The Blue rider) in 1964 and others). Many other authors (e.g. Anđelko Habazin, Goran Švob, Ivo Lukas, Mladen Stilinović) contributed to the anti conformist atmosphere. Some parodied "ad absurdum" avant-garde radicalism and found remarkably interesting solutions (e.g. scratched tape in "Termiti" in 1963, burning the tape on the bulb of the projector in "Karyokinesis" in 1965, or projecting pure light in 1965).

Ironically, the triumph of the modernist tendencies (the so-called "author film") in the mainstream cinematography, the openings offered to young film makers, led to a certain weakening of experimentation. Those who continued with such work (Gotovac, Petek, Stilinović) were ignored loners.



A still from "Idu dani" (As Days go by) by Nedjeljko Dragić, 1968

A still from "Don Quixote", by Vladimir Kristl, 1961

However, during the 70s there appeared individual authors coming predominantly from visual arts or connected with it (Mladen Stilinović, Ivan Faktor, Goran Trbuljak, Dalibor Martinis, Sanja Iveković, Breda Beban, Hrvoje Horvatić). They worked on film or video and were usually only obliquely aware of the film avant-garde tradition, although their attention was sometimes drawn to it (mostly through performances of Tomislav Gotovac and the work of the MM centre). Undoubtedly the most remarkable personality among them is Ivan Ladislav Galeta, a multimedia explorer and the head of the MM centre, the only institution in Zagreb that has systematically paid attention to experimental film or video art.

The avant-garde artists have always worked under extremely unfavourable conditions, without additional financial support, proper equipment and real public attention. Perhaps this very ability to sustain its existence under such unfavourable conditions is the reason of the recent experimental boom, particularly in the field of video-art.

While cinematography has been severely hit by the war recession following the aggression of the Serbian block after Slovenia and Croatia, and later Bosnia and Herzegovina gained full sovereignty, the individual experimentation manifests astonishing signs of vitality. The past three years (1991–1993) have witnessed the emergence of an enviable number of young people producing exceptional mature and valuable works (mostly video-art) in the well-established (70 year long) avant-garde tradition. Among them are Simon Bogojević-Narath, Igor Kuduz, Tatjana Tikulin, Vladislav Knežević, Milan Bukovac, Nathan Grozay, and Slobodan Jokić. Some of these authors used to be amateurs, but for most part they came from visual arts. The latter are more partisans of the video-art scene, music clips and video-games and less of the avant-garde film tradition. Nevertheless, their avant-garde spirit is mature, postmodernist in paying less attention to innovative and original gestures and more to the refined and well-polished personal variations. To paraphrase Ezra Pound: the time for felling trees is over, now is the time for carving – postmodernist, classical time.*

NOTE:

* In the history of Croatian cinematography, Zagreb has mostly been its focus. However, it has not been the sole *spiritus movens*. From the very beginning the Primorje and Dalmatian region, with its strong Italian ties, had a developed and a somewhat different (from the inland Croatia) cinema policy. Thus the first native film maker and producer was a man from Split (Josip Karaman). The affinity to film was kept alive in Split, the biggest Dalmatian city, so that it formed its own variety of avant-garde film simultaneously with Zagreb (due to the strong personality of Ivan Martinac and many others such as Verzotti, Nakić, Zafranović, Kursar, Pivčević). That tradition was maintained (Karabatić, Mustać, Poljak) so that at the end of the 70s they organized a festival of "alternative film" which was held several times as a kind of continuity of the GEFF tradition. Important avant-garde film makers emerged in the Slavonian town of Osijek (Ivan Faktor) while Čakovec, a small northern Croatian town became the centre of children's film (particularly animated film). During the 80s Split also became a major centre for producing feature and short films. There are amateur clubs all over Croatia. The 80s and the beginning of the 90s witness a certain "decentralization" of film production so that an increasing number of major film critics and producers appear outside of Zagreb (Split, Rijeka).

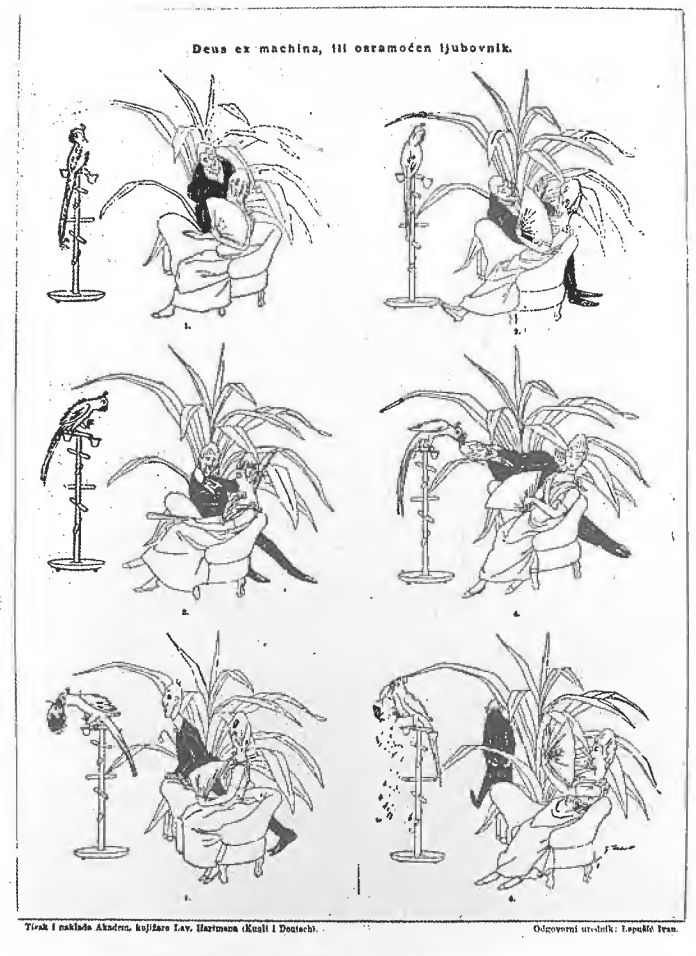
This text focuses selectively on film production. Nothing has been said about the strong tradition of documentary film in Zagreb, and nothing about Zagreb as the training centre (The Academy of Drama, Theatre, Film, Television and Radio). One should also point out something about filmology subjects on the Faculty of Arts and Sciences, about the introduction of film into the school curriculum), or about Zagreb as a centre of criticism and research (all film magazines, most books on film have been published here as well as the giant publishing effort of the Film Encyclopaedia) or as the centre of presentation of non-commercial films.

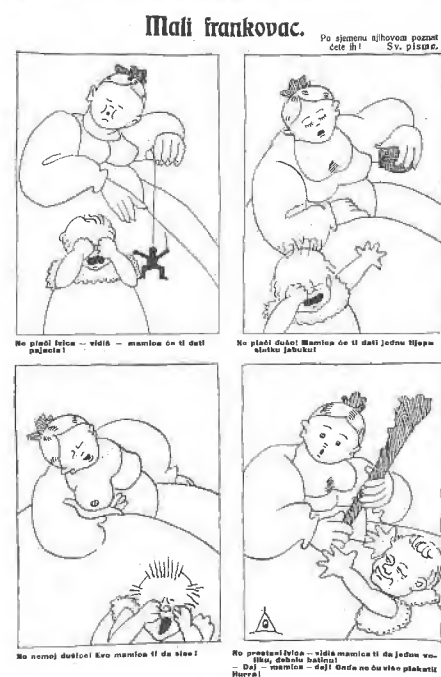


A still from the film "Meetings" by Vladimir Petek, 1964

Stills from the film "Jutro jednog fauna" by Tomislav Gotovac, 1963

Darko Glavan
FROM "THE SWORD'S FIANCEE" TO
THE "NEW FRAME" (AND FURTHER ON)





I would like to begin this short historical survey of Croatian comics with a quote from the famous essay by Ljubo Karaman, entitled "On the Effect of the Native Environment in the Art of Croatia". Quote: "Probably the most interesting, though the least noticed, trait of the peripheral environment, is the freedom of development which this environment provides for the masters working in it, that they are not bound by the authority and examples of great masters and splendid monuments." (1.) Karaman articulated this thesis having in mind primarily Croatian fine arts, but I strongly believe that the history of Croatian comics, especially the great achievements of Andrija Maurović, gives ample proof of the validity of Karaman's theoretical conclusions. In spite of the few exceptions, like for example Frano Gotovac and Boro Pavlović from Split or Dubravko Mataković from Vinkovci, 99 % of comics authors and publications were or are based in Zagreb, so, in this essay, I will use the term Croatian while discussing only the contributions of artists who were active in Zagreb through the vital parts of their careers.

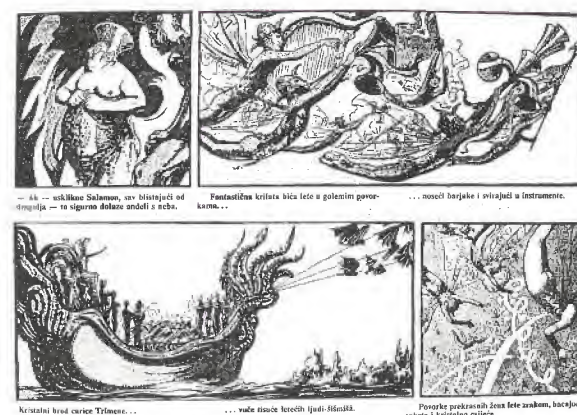
The general consensus of opinion is that the history of Croatian comics begins in 1935, with the appearance of the first comic strip drawn by Andrija Maurović, "The Sword's Fiancee", in the Zagreb daily paper "Novosti". But the foundations, on which the creative growth of Croatian comics was based, are at least a century older. Among the most important was the tradition of illustrated satirical magazines which, since the middle of the nineteenth century, had regularly published not only isolated illustrations and caricatures, but images connected into sequences, with simple but poignant storylines. Sometimes these storylines were no more than a simple visual gaga or sequenced cartoons, like in the examples from the magazine "Fool", depicting a disgraced lover and the search for a different kind of stars. Superior graphic and narrative inventiveness can be found shortly after the turn of the century in the work of an anonymous master published in the pages of the magazine "Nettles" – who successfully uses blackened frames as a metaphor for sexual intercourse. Greater sophistication still was shown in the treatment of political issues as in another example from the magazine "Nettles", in which the artist makes fun of the aggressiveness of a baby member of the right-wing fraction "Croatian Party of Rights" lead by Josip

"Konac poklada" (Mardi Gras is Over) and "Oh, sajmišće, sajmišće" (Oh, fair, fair), the "Koprive" magazine, 1908.

"Mali frankovac" (A Junior Member of the Frank Party), the "Koprive" magazine, 1908.

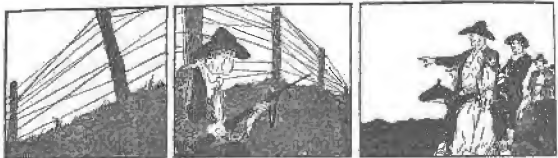
Frank. Among connoisseurs of the early days of Croatian comics, there is a widespread contention that the starting date of Croatian comics history was at least 10 years prior to 1935. At the time, a Russian immigrant, Sergije Mironović, (1838–1937) began drawing his serial "Maks and Maksić", which was published in more than 100 episodes in the "Nettles", from 1925 to 1934. The serial was based on Wilhelm Busch's famous characters of "Max und Moritz", with a similar storyline, based upon adventures of two disobedient boys, with accompanying text in rhymes written underneath the pictures. The continuity of the serial is the crucial argument for those who contend that "Maks and Maksić" are the real pioneers of Croatian comics' history.

As there may be room for dispute about the date marking the beginning of Croatian comics' history, there is no discord about its leading master. The title has long been reserved for Andrija Maurović and there are scarcely any serious scholars who would question his deserved place of honour. Maurović's early masterpieces are a very persuasive proof of the importance of the long tradition of satirical magazines and other graphic media, like posters and book illustrations, in Croatia, in the forming of original masters of the art of comics. The vast majority of them, including Maurović, created their distinctive style by combining the skills gained in previous professional experiences. The first to assert this thesis was Vera Horvat-Pintarić, who was also the first art historian to recognize Maurović as one of the few undisputed great masters of Croatian general art history. She explained the genesis of Maurović's style of drawing comics with these statements: "The succinctly drawn contour lines found in cartoons, the monochromatic techniques used in book and newspaper illustrations, and the visual reduction and assertiveness required by the poster medium have greatly contributed to Maurović's ability to create immediately his own personal pictorial language of comics." (2.) She was also the first to notice and stress the importance of the influence of movies and cinematographic editing techniques in the forming of Maurović's unique style of drawing comics. In a lot of ways, especially in the selection of the points of view, comparable to the changes of camera angles in cinematography, combined with a deeply personal attitude towards his leading characters, Maurović operated more like a movie director than as a book or newspaper illustrator. It is no coincidence that his comics were advertised as "novels in pictures", "newspaper novels" or, even more precisely, "filmed novels", testifying that sometimes promotional slogans directed towards the common man can contain more understanding of innovative artistic achievements than the elitist, official, "high-brow" culture. In spite of the originality of his approach, Maurović was not the writer of the plots for his comics, and the quality of the scenarios sometimes left something to be desired for. But in his best efforts – like, for example, the magnificent western serials "Three in the Dark" and "The Seventh Victim" – he could be favourably compared with even the best of his contemporaries, like Alex Raymond and Harold Foster. Maurović's career illustrates very clearly the advantages and disadvantages of working on the periphery, from the comics industry point of view. As stated in Karaman's introductory quote, the pioneer Croatian comic-artist had no previous history, no established ingenious masters and no newspaper syndicates ambitious for worldwide circulation, so that his situation granted him a freedom of expression unimaginable in countries with a well-organized and lengthy history of comics production and distribution. For example, Maurović was seldom forced to continue the

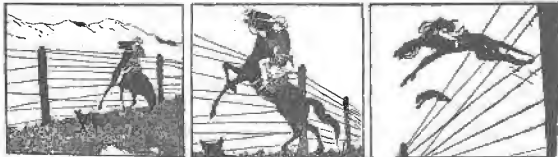


Andrija Maurović, cover of the magazine "Koprive", 1930

Andrija Maurović, "Podzemna carica" (Subterranean Empress), the "Novosti" daily, 1935.



Prva zapreka kodlikare žice...
Pred licama je čekao farmer Rutherford s ap-
recnom puškom. On je već vidio kako će s 10.000
dolara isplatići dug...
Evo naškolke za našeg junaka... Ty mu vi-
diš davo neće pomoći...



Satus, djčate moj, vidit što nam spremaja...
Prekoš... Ti to možeš... Ti to nareš...
Satus se zabrio i prekošio ogradu od drva i
pol metra...



Nije to zbog Hainesa, vjeruj mi! Ako se on ne
povrati, banditi će ubiti moga oca, koji je i tvoj
otac, Dane...



Andrija Maurović, "Trojica u mraku" (Three in the Dark), the "Novosti" daily, 1936

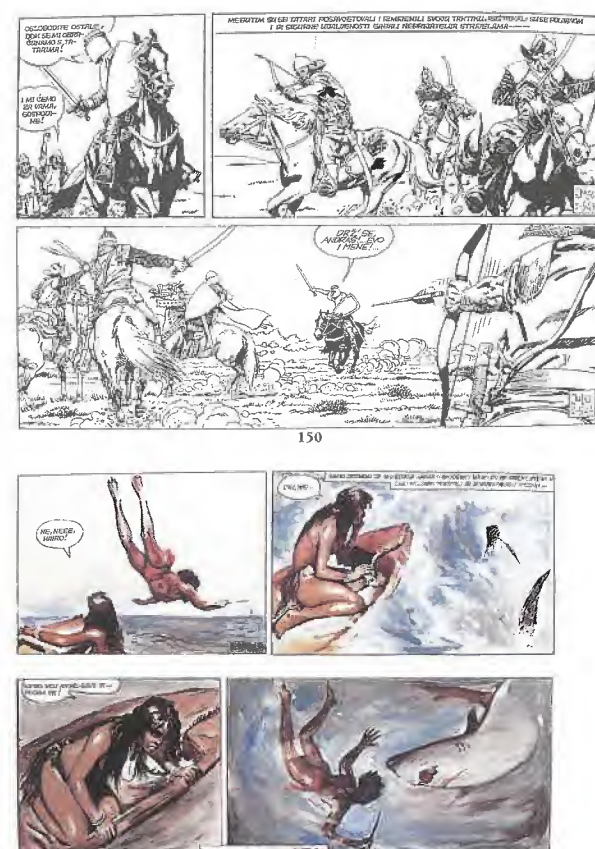
Andrija Maurović, "Sedma žrtva" (The Seventh Victim), the "Novosti" daily, 1936

Walter and Norbert Neugebauer, "Patuljak Nosko" (The Longnosed Dwarf), the "Zabavnik" magazine

adventures of the same character, except when he developed a special fondness, as for Dan, the protagonist of "Three in the Dark" and "The Seventh Victim", and afterwards for another western character created in the late thirties, "Old Mickey", in whose physical features Maurović anticipated his own looks in the old age. These characters, especially Dan, are exponents of Maurović's peculiar worldview, which transformed the stereotypical conflict between Good and Evil into a more profound, symbolic conflict between forces in harmony with and against Nature. Moreover, Maurović's comics were conceived and drawn with the cultural background of the newspaper-buying public in Zagreb primarily in his mind, which poses numerous difficulties for the present-day reader in deciphering his style.

Maurović's style was strongly influenced by contemporary conventions, for example the exaggerated, theatrical poses and facial contortions of actors in silent and expressionist movies, or the mixture of romantic and realistic elements in the Croatian "fin de siècle" and modern literature. The uniqueness and sophistication of Maurović's approach greatly hindered attempts to popularize his works outside his native environment. Thus, international obscurity is the price he paid for the freedom to create away from and in a manner different than that in the center of activity (meaning, of course, the United States and its planetary divulged comic industry.). However, examining Maurović's achievements from today's perspective, we are able to perceive that he was an early predecessor of the authorial approach to the art of comics which enabled European comics artists from the sixties like Jean Giraud and Hugo Pratt to impose their stylistic innovations on the more conservative American market. Maurović will never again find as large and as devoted an audience as he did at the peak of his career, but no serious world encyclopaedia of comics would be complete without a thorough assessment of his pioneering experiments in the introduction of cinematographic techniques to the art of comics. Brothers Walter (1921–) and Norbert (1917–1992) Neugebauer were, together with Maurović, the most prolific and popular comic artists before and during the Second World War, but unfortunately they had achieved their artistic peak in magazines published at the time of the so-called "Independent State of Croatia", so that some of their best serials, like for example "Dwarf Longnose", were erased from the collective memory after the communist regime seized power at the end of the war. The Neugebauers started not only drawing and writing comics but also editing their own private magazines while they were still in their teens, thereby preserving a lifelong dedication for children, greatly influenced by local fairytales and Walt Disney humanized animal characters. In spite of this self-imposed stylistic limitations, Walter as draftsman and Norbert as writer who often expressed himself in rhymes, both succeeded in creating a very attractive, striking style, the popularity of which didn't diminish for several generations. If Maurović is the indisputed creative master of that period, the brothers Neugebauer are certainly the most dedicated popularizators of the comics strip medium, and also the pioneers of the world-famous "Zagreb school of animated film".

As previously stated, the post-war Yugoslav communist regime, especially before Tito's rupture with Stalin in 1948, didn't sympathize with the "western oriented" medium of comic strip. Comics went again into exile, to the pages of satirical magazines, and for a while they were allowed only to express "positive" values, or



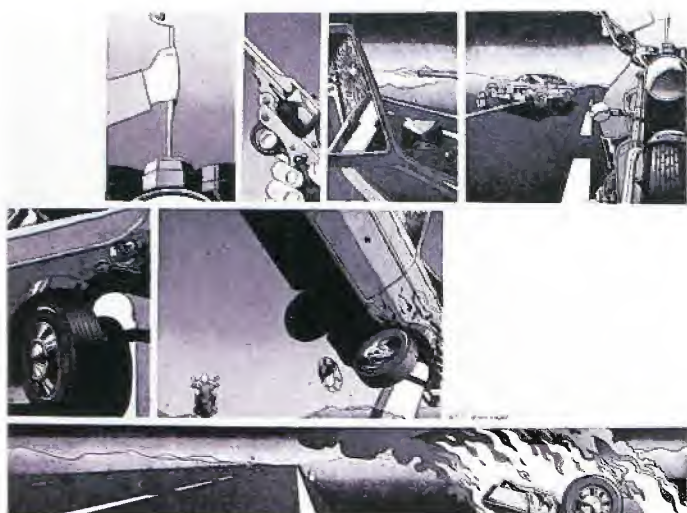
Jules Radilović, "Kroz minula stoljeća" (Through the Bygone Centuries), the "Plavi vjesnik" magazine, 1958

Andrija Maurović, "Biser zla" (The Pearl of Evil), the "Plavi vjesnik" magazine, 1958

condemn bureaucracy and black-market profiteers, like for example in "Citizen Tomo Funtaš", created by Walter and Norbert Neugebauer for the magazine "Kerempuh". It provided shelter for comics artists during the, for them, unfavourable period from the end of forties to the beginning of the fifties. Times gradually grew more tolerant, and in the mid-fifties the comic-loving community in Croatia got its most important publication, "Plavi vjesnik", a weekly that, in its fifteen years of existence, published more than 200 complete stories by Croatian artists, which, in our circumstances, is an impressive number. At the beginning of the sixties, "Plavi vjesnik" provided space for the reactivation of Andrija Maurović and the brothers Neugebauer who had, in the meantime, worked in Germany for the "Kauka Verlag". But it also gave a chance for recognition to the younger artists like Žarko Beker (1936–) and, most notably, Jules Radilović (1928–). More simply stated, we could say that Beker's work showed the limitations of the teenagers' weekly format and that the highly professional Radilović's approach promoted "Plavi vjesnik"'s most important potential – the continuity of publication. A very skillful illustrator, a bit too fond of Frank Bellamy's drawing style, Beker achieved great popularity with the medieval serial "Zaviša" (1962), which



„Zaviša“, Žarko Beker – Zvonimir Furtinger, „Plavi Vjesnik“, 1962



Žarko Beker, "Zaviša", the "Plavi vjesnik" magazine, 1962

Mirko Ilić, "Bez naslova" (Untitled), the "Polet" newspaper, 1978

ideally balanced the tendency for hidden education of the young audience and uncomplicated adventure. Radilović's treatment of a similar historical theme – "Through the centuries gone by", began in 1958 – was maybe not so flamboyant, but was meticulously researched, and created a solid base for his lifelong involvement with adventure comics. Radulović also indulged in caricature comics, like his "Herlock Sholmes" serial, a hilarious parody of the well-known Sherlock Holmes adventures. He received international acclaim for his action comics, of which the most successful one was "The Partisans", about the collaboration of the local fighters and the British troops during the Second World War in Dalmatia. At the end of the sixties, "Plavi vjesnik", in accordance with the other comics editors in the former Yugoslavia, started diminishing the space dedicated to local authors in favour of cheaply imported serials of dubious quality. Well-established professionals like Radilović could still find enough work to sustain themselves as comic artists, but craftsmen less dedicated to the medium, such as Beker, went to work in the more lucrative fields of advertising and illustration. The situation became extremely tough for the younger artists, which resulted in their close involvement with the youth and student press. Especially important was Zagreb's youth weekly "Polet", whose first editor, in 1976, was a former part-time comic artist Pero Kvesić, who placed great

emphasis on publishing works of young comic artists. This opportunity was quickly seized by a gifted organizer and a very strong-willed promoter of experimental comics, Mirko Ilić (1956–), who, with his similarly minded peers from the School of Applied Arts formed, in 1976, the well-publicized group called "The New Frame". Stylistically, members of "The New Frame" were close to contemporary French authors gathered around the prestigious magazine "Metal Hurlant", but "Polet"'s black and white printing technique forced them to create a more disciplined and striking draftsman approach, dictated by poorer technological possibilities. Disillusioned with the current situation in Croatia and former Yugoslavia, Ilić and others from his circle concentrated their efforts in getting published in the most prestigious contemporary international publications like "Alter Linus" and "Heavy Metal", laying the ground for successful international careers. As always, Ilić lead the way and, soon after moving into the United State, began working as illustrator for the "Time" magazine, and for a while as the art director of "Time International". A few others enjoyed international success, among them the most gifted and original artist inside the New Frame group, Igor Kordej (1957–), and a master of commercial grotesqueness, Goran Delić (1954–), whose serial "Smoggy Boy" was the biggest commercial success of any comic strip drawn in Croatia in the mid-eighties. The decline of local comic editors and the resolute orientation of younger artists towards the international standards caused a discontinuity and a general sense of apathy, aided by the disastrous economical situation. In spite of this depressive reality, there are a few exceptions worth mentioning. I would like to mention Magda Dulčić, a young artist working on the thin margin between contemporary painting and the tradition of comic art and animated film, and also a gifted but eclectic graphic artist Daniel Žeželj, whose artistic strongwillingness and freshness of approach create strong hopes for a better future of contemporary Croatian comics art.

Notes:

1. Ljubo Karaman, "On the Effect of the Native Environment in the Art of Croatia", Zagreb, Art Historians' Society, 1963, p. 89
2. Vera Horvat-Pintarić, Authorial Comics of the Zagreb School, Kultura 28, 1975



Igor Kordej, "Vam", "Zona 84", Barcelona 1984

Daniel Žeželj, "Tiger", the "Comicon" magazine, 1990

Ivica Buljan
THEATRE IN ZAGREB



The opening ceremony of the Croatian National Theatre, 1895

We will begin our journey with mystery plays from ecclesiastic books in Europe, in early Middle Ages. We shall stop in Zagreb at the end of the 19th century, because two of the plays were saved in the oldest book of rites which belongs to the Zagreb cathedral. The first, the English Genesis, came here through the French Benedictine monasteries; the second arrived to Hungary through the German Benedictine monasteries and then later into the hands of the bishop of Zagreb. They were written in brown and blood-red colour, and with their visualization prove their stage applicability. For the time-machine, travelling through the Zagreb theatre history, the following stop is the 16th century. We can see the terrified bishop Kazotić weeping over his plebeians who, together with wandering actors and musicians, sing obscene songs and dance crazily about in a drunken state. At the time, the town only had about a hundred houses, and during the Carnival festivities many flutists, trumpeters and histrionics flowed into the town with their crude jokes and erotic allusions. The theatre festivities migrate to the south of Croatia, which was flooded with the sensual renaissance tide, while the streets of Zagreb see the melting away of the shadows of the wandering troupes. While Dubrovnik, in convivance with the most developed European towns, was getting acquainted with the stages of the learned comedies and singing pastorales with enthusiasm, Zagreb saw the development of theatre in the clerical schools as if the theatre was supposed to be the drilling-ground for practising Latin. The Jesuits performed religious allegories at St. Mark's Square in the afternoons, and diligently read and discussed Plautus and Terentius in the closed rooms of their educational institutions. At the end of the 17th century, the performances on the lyceum stages became more luxurious. The costumes, stage-attire and scenery are ordered from Venice. The number of performers, extras, singers and dancers in Jesuit dramas is increased. If we stop, on this voyage of ours, in the far-away 1619, by the picture of a formal meal in the honour of the emissary, the Duke of Mantova, we shall see luxuriously dressed school children in the real baroque "trinof", which combines a knight ceremony, a fiesta and a theatre spectacle with the adequate recital and music.

The performances are held in front of the cathedral, in front of the churches of



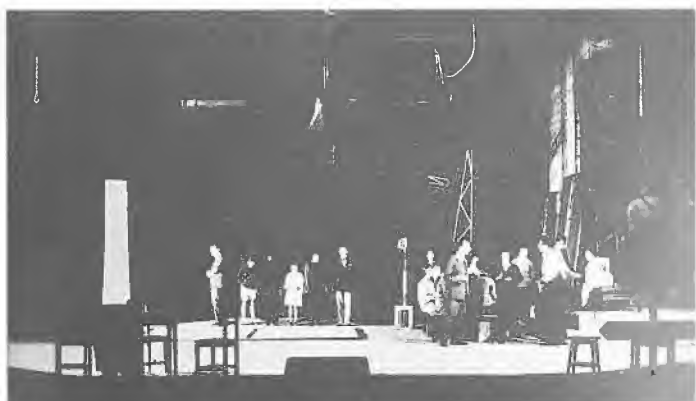
Writer, actor and director Tito Strozzi as Hamlet, 1929

Actor Ivo Račić in "Scorpio" by Josip Kolundžić, 1926

Vika Podgorska as Baroness Charlotte Castelli-Glembay in Miroslav Krleža's "The Glembay Family", 1929

St. Mark and St. Catherine, in the summer Jesuit residence, at the bishop's court, in the court yards, suburbs, dining rooms, in the streets and at squares. Let's imagine the red-cheeked lyceum students, disguised as girls in colourful attires, performing with a dilettante enthusiasm religious dramas with biblical themes, in Greek and Roman comedies and dramas, in legends about saints, in comedies and morality plays. In the eighteenth century, many actors and troupes arrived from Austria and Germany, and more and more performances were held in German. Zagreb becomes a bilingual theatre town; on its stages, one can still hear local vernacular. That was the time of diligent translators, of people who tried to adapt and localize dramas from abroad. They wrote out the modifications on the basis of German sentimental-instructive literature and French classicism, but they also made way for future professionalization. The Roman-Catholic seminaries took over the role of the former Jesuit educational institutions, but the baroque luxury is gone as well as ballet, interludes and music. They are replaced by simple scenery and ordinary civilian clothes. Strictly didactic, ascetic and many performances are played. There are no more trembling girls that were so passionately brought to life by the Jesuits.

At the end of the eighteenth century, we can discern traces of the breakthrough of harsh dramatics of the local, Zagreb authors. Their language is juicy and their works cannot be performed within the strict seminary walls. The students of the secular lyceum at "The Noble Convent School" were getting ready to perform "Matijaš Grabancijaš Dijak" by Titus Brezovački, which is drastically different from the stereotypes that were taken over from the Budapest and German stages. From the mid-eighteenth till the mid-nineteenth century, the biggest part of the theatre production was played in German. The number of one and a half thousand opening nights is quite impressive, and by means of the German ability to organize things, the local theatre workers learned what is meant by the precise theatrical mechanism. The breath of the German past from our voyage through Zagreb theatres has maintained itself up to this very day through the particular acting style. Those days, the actors had the pathetic, declamatory incantation characteristic of the German repertoire as their model, while the "Burgerteater" always meant a pattern of high style that should be craved for. At the beginning of the nineteenth century, Zagreb rejoices in its theatre accompanied by dances and ballet divertissements in the noblemen's palaces. The first theatre building was built in 1834, and the owner rented it out to different troupes. During the national revival, the neoclassicist building at Radić square was the scene of action for the first performances in the popular language. Firstly, the actors brought from Vojvodina performed a heroic play "Juran and Sofija" by Ivan Kukuljević in 1840. Since it was performed in the standard Croatian language under the auspices of the German rule, it is considered one of the more important dates for the national theatre. The predominance of German on the Croatian stages remained until 1860, when rebellious youth stopped a performance, demanding that strictly Croatian should be spoken. Theatre began to establish itself as a central institution whose importance was far beyond artistic frames; very often, even till today, it had a great political impact. It also saw the unknotting of conceptual disagreements between Dimitrij Demetar, theatre manager and writer of tragedies, who mainly chose the repertoire following the German models, and August Šenoa, one of the most popular Croatian writers, the Croatian Walter Scott, who demanded



Scene from Luigi Pirandello's "Six persons seeking Author", directed by Branko Gavella, 1924

Marijan Matković's "Heraklo", 1958. Scenography by Božidar Rašica

almost revolutionary changes, turning towards Italian, French and Slavic writers. He also freed the repertoire from the trivial farce of the Vienna suburbs. One had to recruit actors capable of working on such demanding projects for the new and more modern theatre concept. Our next stop is in the second half of the 19th century, and it shows us the construction of the new, grand national theatre, the one that had been thought about for a long time. Its opening was arranged for the visit of the emperor Franz Joseph I to Zagreb. The greatest figure of the 20th century Croatian theatre was Branko Gavella, director and theoretician. In his book "The Croatian Theatre", speaking about the problems of education and status of actors in Zagreb of that age, he told an anecdote about a later to be well-known actor Franjo Sotošek. He was just an apprentice at the time, and the only way for him to become a gentleman without a lot of work or education was to become an actor.

Symbolically a new phase in the development of the acting style began with the opening of the new theatre building. The actors liberate themselves from the previous, almost fairy-like virtuosity, and original delight in the game itself, and become a kind of civil servants. The name of Stjepan Miletić is attached to this period. In the mid-nineties, working as a theatre manager, he initiated the founding of the first drama school. He also introduced the role of the artistic director, as a person who is the co-creator of the artistic theatre work. Mr Gavella diagnosed that period as the time of the Croatian theatre self-construction of its own type of physiognomy. The theatre that was conscious of its unreadiness and incompleteness in the gap between numerous influences; German, Czech and Italian, that left their traces and made it wonder about its uniqueness. Beside the already mentioned Andrija Fijan, who was the indisputable dominant figure among actors, with over five hundred various roles he performed, the theatre album-books of the period contain photographs of Josip Freudenreich, the universal theatre fanatic, and of Marija Ružička-Strozzi. Since she had performed almost the entire important female repertoire, she was given the name of the "unforgettable marchioness".

The beginning of our century is marked with the stylish continuity and further modernization of the whole Croatian theatre; of everything that was stopped by the First World War. The falling apart of the Austro-Hungarian monarchy and the entry of Croatia into Yugoslavia meant a new order according to new laws for the Croatian theatre. It also meant often repressive methods with a lot of censorship. From 1921 to 1926, the seat of the main theatre was headed by Branko Gavella as the Drama manager, Petar Konjević as the Opera manager, and Julije Benešić as the Theatre manager. In spite of all the difficulties, it revolutionized the repertoire and actualized the performances that belong to antologies. It started two new theatres that outlined a more demanding stage language; as well as the operettas, which always had a high status in Zagreb. The most important and the most defined guidelines at this stop on the voyage through the theatre history are production, scenography, the new actors' sensibility and the literary base. The guest performance of MHAT with Stanislavski in 1922, then also the performances of French, English, German and Slav theatres, gave Zagreb the necessary position on the European theatre map. Without a doubt, the central position in the modern Croatian theatre belongs to Branko Gavella, who was a theatrical director, a theoretician and a critic. From his beginning in 1914, when he directed Schiller's "Fiancees from Messina",



Theatre workshop "Pozdravi", "The Return of Arlecchino", directed by Ivica Boban, Dubrovnik, 1977

Theatre group "Coccolempocco", "A Day in the Life of Ignac Golob"

through the Shakespearean cycle at the beginning of the 1920s, he shaped his own poetics at the starting point of Reinhardt's way of thinking about theatre. Later on, he completed it with expressionist experiments, Meyerhold's political elements, structural abstraction and almost baroque luxury. Gavella's work as theatrical director is inseparable from the work of Miroslav Krleža, the most significant Croatian writer in the 20th century. Krleža's dramatic work demanded not only an avant-garde and radical change of the world, but also new conditions for the theatre play. It was on his dramatics that Gavella tested his theoretical postulations; from the banned "Galicia", through "Golgotha" and "Legends", to the cycle about the Glemboys. He was testing his additional postulations; the questions of methods, as well as the definition of acting as a creative act, which was later on often called "literary theatre", presents, until today, in different forms, a dominant picture of the Croatian theatre. The other person who marked the theatre climate in Zagreb at that time was Tito Strozzi, actor, director and interpreter. He was the author of numerous experimental performances, that were in a certain way the forerunners of the later alternative scene. Carried by the expressionist fervor in 1926, he directed "Cosmic Jugglers" by Kalman Mesarić. Looking at it from today's perspective, it was a lonely project which could have, with a stronger support from the critics and the audience, more strongly incorporated the avant-garde elements into the repertoire production, as it was the case with other Mid-European big towns. From the group of the great theatre artists of that time we can single out the painter and scenographer Ljubo Babić, who, from Craig's and Appi's scenography notes from the beginning, later developed an abstract-symbolic universe with which he breaks off the illusionist character of the earlier stage solutions. The audience has its big stars, from comedians to tragedy; they shower them with flowers and sympathy, they wait in long queues in front of the theatre in order to see them. Mila Dimitrijević is unmatched in the folk, realistic repertoire; Ljerka Šram is a romantic lady and the whole of Zagreb suffered because of her love. Nina Vavra is a sensitive intellectual and the muse of the Croatian modernism; Vika Podgorska was a great heroine. The following actors were also thrilling: Ignjat Borštnik, one of the founders of the local dramatic realism; Dragutin Freudenreich as a prominent character actor; Ivo Raić was unmatched in psychological pieces; Dubravko Dujšin was a great interpretator of most different roles; Zvonimir Rogoz, an actor legend who equally successfully performed everywhere in Central Europe, played in the theatre and on the screen even after the age of 100. The most frequently performed texts even in Europe, except Miroslav Krleža's dramas, were the texts by Milan Begović, like the Freud-Pirandellian "Adventurer in Front of the Door". During the Second World War, a group of actors from Zagreb left their town and as a part of the antifascist resistance organized a theatre life on liberated territory. The clash between the profascist administration of the National Theatre, which during the whole war carried out the ambitious program with the actors oriented against fascism, was shown in the "Croatian Faustus" by Slobodan Šnajder, one of the most interesting contemporary playwrights.

The first postwar years were in the era of socialist realism, of inadequately trained actors-dilettants who arrived from the improvised partisan stages. It was the era of communist collectivism which broke off the relations with the rich bourgeois tradition. The clash with the Stalinist Cominform reflected on the artistic freedoms as well.



"Kugla" theatre, "The Lizard King", 1978

"Kugla" theatre, "Blue Star Circus", 1979

The Academy of Dramatic Art was founded; the initiation of the Zagreb Drama Theatre in 1953 marked the beginning of the creative competition between the theatres and the larger number of experimental projects. Today, this theatre is called after its founder, Branko Gavella, who directed classical plays interpreted in a very brave manner, exploring new dramaturgic and dramatic possibilities. That theatre is the place where the first generation of those who continued in Gavella's tradition directed their plays. Starting with Kosta Spaić, who was Gavella's follower through his literary affinity and his tendency towards spectacles, which were often markedly ideological and programmatic. There was also Dino Radojević, a researcher into oniric parts of dramas, and Božidar Violić, a theatrical director who gives the central position in the theatre act to the actor. Georgij Paro was, in his first performances, an innovator in search of new solutions. From Brecht's one-act plays, manifestos and radical interpretations of Krleža's works, he became the representative of a refined highstandard repertoire stream. The Zagreb Youth Theatre was founded in the forties. From its foundation and initial pedagogical ambitions, it developed into a kind of laboratory that was testing the new Croatian dramatics in the seventies, and in the late eighties it became the most important production centre in town.

The theatre "Comedy" had musicals on its repertoire; like the musical "Jalta, Jalta", which was a big hit. In the seventies, it had successful experiments with rock-operas. In the fifties, Vlado Habunek, the theatrical director whose educational background was one of the French dramatics, directed the plays of the authors who belonged to the Theatre of Absurd, immediately after the world had seen their first performances. He is still active today and is steadfast at a very high stylistic level of his performances. The satirical theatre "Jazavac" continued the tradition of numerous prewar Zagreb cabarets and staged the works of contemporary Croatian comedigraphers, among them the most frequently staged plays were those by Fadil Hadžić.

Another important change in the life of Croatian theatre happened in 1966, with the premiere of Genet's "Balcony". That is the year when the "&TD theatre" was founded. It was, literally, an uninstitutional theatre that rallied about itself various artists, poets, painters, theoreticians and young audiences dissatisfied with the traditional theatre. The afflorescence of the "&TD theatre" is connected with the arrival of the manager Vjeran Zuppa. He combined the exclusive poetics of certain directors with occasional avant-garde projects very well. It is interesting that the directors at the "&TD" are the same as in other theatres, and that its numerous little stages hosted at the same time actors belonging to different generations. The repertoire included contemporary Croatian dramas and the adaptations of prose works. The ones that stand out are "Hamlet in Mrduša Donja" by Ivo Brešan, and "Scents, Gold and Frankincense" by Slobodan Novak; both directed by Božidar Violić. In the sixties and the seventies, the repertoire also included the ultimate choice of the world dramatics; from Ionesco to Beckett, Camus, Pinter, Bond, Handke and Heiner Müller.

The setting in motion of IFSK (International Festival of Student Theatre) in 1962 played a great role in breaking the monotony of the rather conventional repertoire of the theatres. Over the years, the festival was changing its physiognomy, and in a certain way prepared the theatre for the revolution in 1968. It saw the productions of successful directors like Paymann or Sherban. Under the obvious influence of Artaud, body-art and, to a certain extent, of the living theatre, in 1967 Miro



"Derevo" from St Petersburg at Eurokaz theatre festival, Zagreb, 1990

Medimorec staged the cult performance "Ars longa vita brevis". In the seventies IFSK changed its name and became a review called "Days of Young Theatre", which gave an opportunity to Zagreb alternative troupes.

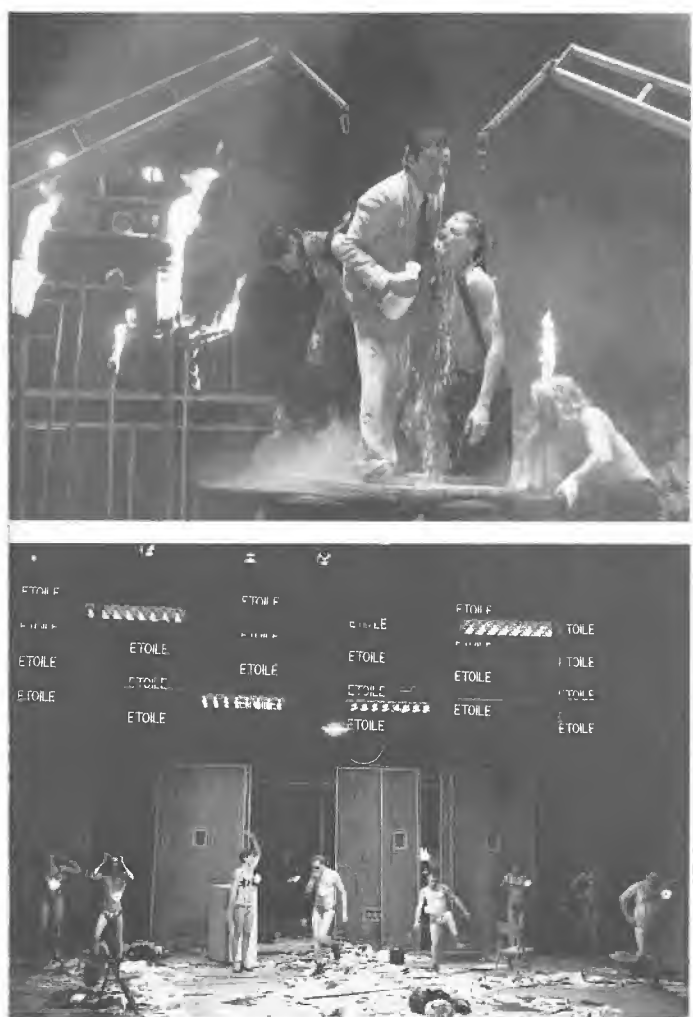
The theatrical group called "Kugla" completely changed Zagreb theatre scenery, continuing, on one side, the forgotten or, rather, never realized theatrical possibilities with the new language which fired into the world happenings. "Kugla" conquered the theatre scene with total intensity, basing their work on the dream and the miracle but, at the same time, dealing with the ecology of the real life. After many years, in 1975, the project called "The Were-wolves' Night" gave Zagreb a folks' theatre in its most noble sense, and a laboratory of living pictures that no other media could have presented so strongly. Many street happenings, poetic manifestos, performances like "Loves and Memories", "Soft Ships" and "White Room" established the theatre as the top craft skill. During the eighties, the fractions of "Kugla" elaborated many of its starting points, turning Zagreb into one big stage.

The theatre company "Coccole-mocco" is the other independent company created from the secondary school drama group that used to stage performances based on Brecht's texts; "The Bible" was their first performance. "One day in the life of Ignac Golob" from 1976 was a morality play from modern life with which the group chose theatre as a space of essential way of speaking about itself. In the later projects they tested the final abilities of the theatre language. The leading figure in "Coccole-mocco", the theatrical director Branko Brezovec, is today one of the most controversial personalities of the Zagreb theatre, who works around the world. With his provocative staging of famous plays and his patent-dramaturgy, he tirelessly fights all conventions.

The theatre workshop "Pozdravi" was created in 1973, after exploring the individual and collective actors' abilities in the interpretations of classical specimens. Woman-director Ivica Boban shaped the sensitivity of the new generation of performers looking for a modern stage language into which one could translate Ionesco, Goldoni, Czechov or Marin Držić, with the help of commedia dell'arte and modern choreographic solutions. The already mentioned companies also worked in the eighties. In the mid-eighties Boris Bakal founded "The Theatre of Obvious Phenomena", with numerous multimedia projects from "Stolpnik", "Cathedral" to "The White Hum", interactively connecting drama text, music and visual arts.

The most important theatre gathering in Zagreb is "The Festival of the New Theatre – EUROKAZ". It was held for the first time in 1987, and so far it has presented about a hundred most important world theatre companies. EUROKAZ establishes the new theatre, open towards other media, high technology, visual arts and dance. Among others, the festival hosted La Fura dels Baus, Rosas, Studio Hinderik, G.B. Corsetti, Krypton, Jan Fabre, Need Company, Teatar Satirikon, Derevo, Royal de Luxe, Survival Research Laboratory, Societas Raffaello Sanzio, who performed in various theatres and spaces in Zagreb.

Zagreb became the central place of the new theatre gathering around itself local companies like "Montažstroj" and "Linija manjeg otpora" later "Virus Theatre Michelangelo" "Montažstroj", a company that draws its references from the experience of the Russian avant-garde and techno-music and Rap "Rap opera 101". Ivana Popović is a representative of the fashion theatre ("The Beauty and the Beast", "Currant Bomb" and "A Hen for Eda Cufer").



Scene from performance by LA FURA DELS BAUS

"Theatre du point aveugle", from Marseilles, performing "Helter Skelter" at Eurokaz festival, Zagreb 1991

Mirna Žagar
DANCE IN CROATIA





Chamber Free Dance Ensemble, "Situation 9 to 13",
choreography Milana Broš, 1965

In Croatia, dance is neither a favoured nor an utterly neglected art form. Facts through its history could, however, point otherwise, taking into regard a respectable number of interesting productions. But a deeper insight into the infrastructure, past and present, as well as into the percentage of the budget involved compared to the whole (small in total for culture as it may be) proves the point.

Sources are limited, restricted mostly to privately kept archives that still function as dear memories of individuals. Living in memory, as strong as one can depend upon it, and within records mostly lost. One could, however, say that resources are in one way also limited, but talent and enthusiasm of the professionals involved is still the stronger. Altogether, it does not seem to impair the artistic vitality.

For decades there have been four National ballet companies, sharing their premises with the Opera and the Drama (Zagreb, Split, Rijeka and, until recently, Osijek). Furthermore, there are three professional contemporary dance companies, of which more will be said later, and, thankfully, several project-based companies gathering around their authors and appearing on the scene during the last couple of years.

The main founding bodies of all are the respective town councils for culture and, in part, the State Ministry of Culture (regarding the National House Ballet).

Most of the events occurring in the field of contemporary dance happen in the Croatian capital Zagreb. That is also true for the Ballet. This is no surprise, since the two official schools have been based here from the very beginning – The School of Classical Ballet, founded in 1906, and School for Rhythmics and Dance, founded in 1946, and being not only the only school of modern dance in Croatia, but in the whole of the Balkan region. Laban based, the actual start dates way back to the Croatian pioneer of modern dance Ana Maletić and her private school, in 1930.

BALLET AND DANCE IN THE PAST

Dance has for one part of its history, and unfortunately the greater part, seen a stronger flow of influence into Croatia from the rest of Europe than in the opposite direction.

The first ballet performance to be mentioned on the stage of the National Theatre House dates back to 1935 *DAS SCHWARTZE KREUTZ AUF MEDVEDGRAD*, by national reformist illyric composer Dragutin Turanyi. This performance of, one can freely say, amateurs, had no strong impact on the history of the professional ballet scene, and neither did the performance of the first foreign guest – that of the English dancer Lydia Thompson, who apparently simply enchanted the audience during the first five days.

The first professional ballet performances actually happened thirty years later, and were more of a pantomime in character. Those were Freudereich's pantomimes "Harlequin First Time in Croatia" and "Windmills in Volovac". The Company was actually established only after a later guest performance of a company of twelve dancers under Pietro Coronelly and Joan Freisinger in 1876, after which Joan Freisinger was contracted by the Opera to stage dances and choreograph smaller scenes within operas (Nikola Šubić Zrinski, Faust, Aida, Rigoletto...). With the closing of the Opera in 1889 ended the first attempt of establishing the Zagreb Ballet.

It was only at the end of the century that the Viennese ballet teacher L. Grundlach choreographed smaller self-standing divertissements. In 1882 the first full-scale ballet was created – "The Fairies' House" (Bayer) with actors as dancers. That same year, one of the best house managers of the National Theatre ever, S. Miletić, contracted the Milanese prima ballerina Ema Grondona, the ballet teacher Bartiko and the Viscusis, together with Joan Freisinger, to start a company of 12 dancers. The new company started out in 1894 with dance pieces within operas but, since 1885, they also staged independent ballet performances (Copelia, Giselle...) and the first Croatian based ballet in 1898 – Jela (Bela Adamić) and THE PLITVICE LAKES (Srećko Albini), choreographed by Ema Grondona.

The next big step for the ballet was in 1921, when the stars of the Moscow Ballet, Margaret Froman and her brother Maximilian, were contracted by the National Theatre after several guest performances. This led to new choreographies (Swan Lake, Nutcracker, Petrouschka, Afternoon of a Faun...). Together with this development, we witness also the rise of the domestic composers' interest and the creation of ballets which have survived to this very day – "Sugar-cake Heart" (Licitarsko srce) by Krešimir Baranović, and "The Devil in the Village" by Fran Lhotka (Zürich 1935, Zagreb 1937), choreographed by Pia and Pino Mlakar.

This was the time of great Croatian dancers Ana Roje (Ballet Russes de Paris, Ballet Russes de Monte Carlo, one time with the Metropolitan Ballet), Oscar Harmoš (Ballet Russes de Paris and Monte Carlo, Kurt Joos – The Green Table!), Mia Ćorak-Slavenski (Ballet Russes de Monte Carlo, Metropolitan Ballet and later teacher at the Los Angeles Institute of the Arts).

The next phase of flourishing occurred just after World War II, and it saw the rise of several young and perspective dancers. Without the intention of being unjust to others, we mention only a few here – Nevenka Bidin, Maja Bezjak, Sonja Kastl and the later world-famous dancer and choreographer Milko Šparemblek (one time director of The Metropolitan Ballet, Gulbenikian Ballet; collaboration with: Het National Ballet Amsterdam, Grands Ballets Canadiens, Harlem Dance Theatre, N.Y.) In 1965 the Ballet Company, although still sharing the venues with the Opera and Drama



Scene from "Saigon" by Nada Kokotović

of the National Theatre House, became the third constitutional part of the Theatre, with the first director Sonja Kastl. Since that time the Croatian National Ballet has seen its ups and downs, but always maintaining high standards and within meager means highlighting exceptional dancers – Vesna Butorac, Maja Srbljenović (Split), Almira Osmanović-David, Štefan Furjan, Juraj Mofčan...

Currently undergoing a deep crisis due to the general situation in Croatia, the Company threads the thorny path of its traditions, looking into the future and maintaining standards that have spread the word about the Company worldwide.

THE OTHER SIDE OF THE FENCE

Side by side for nearly half of its later history, within the Croatian dance scene there exists what one could refer to as the field of uninstitutionalized contemporary dance, gathering mostly around the three companies in Zagreb: The Zagreb Dance Company, The Studio for Contemporary Dance and, until the mid-eighties The Chamber Ensemble of Free Dance, later to transform into GESTA. All three appeared on the scene with the unison aim of establishing collaboration with domestic composers and also experimenting, researching, at times even challenging the spheres connected to the phenomena that arise in the, at times, strange connections of music, movement and the stage. The development of the contemporary Croatian dance scene is closely related to experiences related to Rudolf Laban's approach to movement and also to the German expressionist tanz and frei tanz, although actually the very first experiences of the pioneers of modern dance in the region of ex-Yugoslavia were with Isadora Duncan. The influence of Laban was reinforced after his visit to these parts in May 1924 and the seminars he held at the time.

In Croatia it all started with the establishment of the school of our pioneer of modern dance ANA MALETIĆ in 1930.

Ana Maletić experienced her first dance steps at the School of Rhythms and Plastic Arts of Maga Magazinović in Belgrade, later continued at Rudolf Laban's Institutes and Choreographic centres in Paris and Berlin. Upon her return to Zagreb she was allowed by the authorities of the Ministry of Education of the Kingdom of Yugoslavia to establish her own school, which she did in 1932. By 1936 a dance company was formed, gathering the most talented of her pupils. Their first performance was "Horoscope", to the music of Croatian composer Boris Papandopulo, a series of dances inspired by folklore themes to the music of Kuhać and "Slavic Dances" and "The Easter Feast" to the music of Božidar Kunc. The school ceased to work for a period during the war, to continue again with full intensity in 1947 with the first public performance and the presentation of the company "The Zagreb Dance Theatre". 1948 saw her leading the town's Workshops for rhythms and plastic. It is interesting to note here that in most descriptions of the pieces dating from that time we find frequent use of the word ballet, while in the seminar works, workshop descriptions and later school programmes the most frequent words were not dance or movement but physical culture, plastics, rhythms, ballet and only then there is artistic dance. This confusion within the mind that reflects itself into the lexis is, one has to admit, still very present, mirroring the state of mind. Inspired by folklore themes Ana Maletić worked intensively with the famous folk ensemble (Choir for folk dance and music, later LADO) and at this time (1952) created one of the most beautiful dances – The Schyptar Suite, that toured the Scandinavian lands in 1953.



In 1954 the school was re-established under the name the School for Rhythms and Dance, and Ana Maletić was appointed directress and maintained the position till 1960. This was the school that most of our dancers have passed through, and actually the only of the kind in the whole Balkan region. Three years later her daughter, Vera Maletić, and the first generation of pupils, formed the Studio for Contemporary Dance that this year celebrates its thirtieth anniversary. With the enormous enthusiasm and strong will, as well as with maintaining international contacts, Ana Maletić has secured a strong impact on the further development of present state of dance in Croatia. Both through theoretical and practical results. She was very active in professional reviews such as "Musikeziehung" (Vienna), "Laban Art of Movement" (London), "Music and School", "Sound" (Zagreb). She left behind over a hundred choreographies, some short and some full-length, done to both classical and contemporary music, among which one has to point out the collaboration established with domestic Croatian composers and very often on themes inspired by folklore motives. Her last piece of work was to write the History of Modern Dance, that has been awaiting publication for over a decade now.

Vera Maletić had, after graduating from the Zagreb School, left for London to study at the Laban Centre (1946–1958) and upon return to Zagreb founded and for six years continued to be the artistic director of the Studio for Contemporary Dance. Upon invitation she left to teach at the Laban Centre in London, but continued working with the Studio as part-time choreographer, especially on pieces related to the television. The result was the screening of "The Choreography for Camera and Dancers" in 1967, done to the music "Miniatures for Lewis Carroll" by Ivo Malec, produced by Zagreb film and directed by Krešo Golik. The same year saw two more choreographies for the television: "Miniatures", as a television version of the previously mentioned title, but this time directed by Mladen Raukar, and "Radiant", to the music of Milko Kelemen and directed by Vlado Seljan. With time, Vera Maletić turned more towards research in the fields of history and theory of dance. Her long-time experiences as teacher resulted with the book "The Body-Space-Expression: the Development of the Theory of Rudolf Laban on Movement and Dance" (published by Mouton de Gruyter, 1987). Since 1977 she has been associated to the Ohio University, and from 1981 holds a full-time position at the Dance Department, teaching choreutics, euchinetics, choreography for video media and postmodernism in dance. She is currently preparing a programme for the Apple computers on choreutics and euchinetics.

Among the middle generation, one of the most fascinating and intriguing Croatian contemporary choreographers and teachers was Milana Broš. Strong, tall and powerful even for dance stature, Milana stepped into the world of modern dance as a classically trained dancer. Learning her ballet steps with Mia Ćorak-Slavenska, Olga Orlova and Margaret Froman, she continued at the Dance Academy of Alexander and Clotilde Sacharoff in Sienna (1961–1962). She was for a time member of the National Ballet Ensemble but, too large for the roles, she joined the Folklore Ensemble LADO, and then became teacher at the Zagreb Youth Theatre. Staging her first ballet for children, "The Ugly Duckling", she drew attention at the very start. In 1962 she formed her own company: The Group For Experimental Dance, changing its name the following year to the Chamber Ensemble of Free Dance (Komorni ansambl slobodnog plesa – KASP). She has in her creative process undergone several



Scene from "Without control", choreography Ljiljana Zagorac

periods. Looking back at her opus one can freely state that she simply felt the time she lived and worked in. And that not only on the local level, but on the global one, too, sometimes even going ahead of time (Typewriters, 1968). Unburdened by professional routine, she challenged the arts and created always new projects. With the media and the audience this was a total disaster at the time of creation! She started from a mild touch of neoclacissism, through a period influenced by the style of Martha Graham (Dead Leaves – Debussy; Schönberg), over improvisation (Five Pieces – H. Eimert) she arrived to conceptualism, postmodernism and to all three of its phases – analytical, structural, synthetic. Improvisation, an element so present within all the approaches that the pioneer generation had undergone as its first phase, has since then been absolutely neglected except by Milana Broš, who brought it to perfection. By unveiling and researching the methods of improvisation and collective creation and thought, she had introduced not so much the strong role of the choreographer as that of a coordinator of events occurring on the stage. One cannot but remember the fascination her choreographies (Ionisation, Integrales – Varese, The Song of a Young Man in a Burning Furnace – Stockhausen) provoked praise from the French critics in 1968, during the very time when acclamations were targeted at Cunningham and Nikolais, and even more to Graham and Limon.

Her "Phonoplastic Screen" is a choreography that could have, had she had stronger support at home, catapulted her to the very top. For a period (1972–1976) she was fascinated by total theatre approach (Shapes and Surfaces – Dubravko Detoni; Dreams – Lennon-McCartney; Fairytale – D. Detoni; Events 13).

This phase was followed by a conceptual one (Scenes for the Passerby – M. Kagel 1978; Am 29. November 1790 – Robert Moran, Graz, 1979). By reducing the elements of schenography, returning to pure movement, its structure, by depersonalization and the relativization of content, leading to the repetition of movement we come to her last phase. This could be marked as minimalistic, also a later postmodernistic one to follow and reaching the peak with the creation of "Opera Series" in 1982. The choreographies such as "Minimal Moving "(1984), point to the return of content without stressing its importance, a certain romanticism at the time in the works "King Arthur" and "Follow the Leader" done in collaboration with the Students' Dance Theatre Workshops that she had also founded. The choreography "Wall" predicted, a year before the actual event, the fall of the Berlin wall and the creation of a new Europe, alas also that of the events around us today.

Another intriguing personality of the Croatian dance scene was Nada Kokotović. Dancer, choreographer, theatre director – a person whose path started on the spring of the classical ballet, she experienced the challenges of improvisation and collective creation during her collaboration with the Chamber Ensemble of Free Dance (Komorni ansambl slobodnog plesa – KASP), her vocabulary in the technical approach expanding during her stay in New York where she worked with George Balanchine. She is a person that will not let go of a single element, not one word to be missed within the theatre expression as such, and to fulfill this urge she had to invent her own theatre that would be able to answer to all the questions and problems to be faced. So she started the CHOREODRAMA. The very term dates back to the 17th century and refers to the intermission between opera acts, usually dealing with the ever-present themes of justice, freedom, life and death, love and hatred – simply with people as such. Nada's interests went to these themes but in



close relation to specific persons and their destiny. She said: "Choreodrama is my invention and it literally and practically pictures the type of theatre it deals with." With over 130 projects behind her she is one of our most productive theatre workers, working for a long period of time in collaboration with Ljubiša Ristić, and together founding the Theatre Workshop and later working in Subotica. To be mentioned are her own works: Anita Berber, Bluebird, Othello, Saigon, In Search of Lost Time... Unlike Milana Broš, whose interest lies in analysis and structure, Nada Kokotović's interest is on the line of definite synthesis. Creating her own world, maybe a bit out of the mainstream but then again possibly the more vital for it, she finds her theatre a home in any place she may be. Today she lives and works in Germany.

TODAY

The second generation of dance artists in Croatia is more or less running in circles and finds it a difficult time to develop. This is no surprise because, after so many experiences and times gone by, they are still more or less gathered around the three companies working in Zagreb – The Studio for Contemporary Dance, Zagreb Dance Company and GESTA (previously KASP). Since the seventies, Studio for Contemporary Dance has surfaced several choreographers – Zaga Živković, Mirjana Preis, Desanka Virant... but still standing strong on the lines of modern and dancy dance forms. In treatment of content and with the numerous company, it often seems as a corps de ballet. Today they celebrate their 30th anniversary, with choreography "Tschì Tschiao" by Kilina Cremona.

The Zagreb Dance Company has for several years been an oasis for young choreographers, their approach to dance changing with the frequent change of artistic leadership. Once challenging the dance forms and contents, today they have in a way retired to the safety of what a broader audience would call modern(istic) dance.

With the appearance of the international DANCE WEEK FESTIVAL, founded in 1984, once again the continuity of the profession and especially of the flow of information and the exchange of ideas with colleagues from abroad was established.

The Festival has made possible not only for the fresh breeze to flow among the domestic dance scene, but by inviting the very best of companies and artists from abroad, and also the very young, those just entering the field, and placing them alongside the domestic events, has by such an approach given a deeper insight to the domestic scene. Around the Festival usually there are organized workshops and seminars, video screenings, thus fulfilling the gaps, which would otherwise be difficult to achieve, considering the meager budgets involved. With the aim of ensuring the professional infrastructure, The Croatian Institute for Dance and Movement was also recently founded, with one of the projects for further development of the professional skills – The Moving Academy for Performing Arts Zagreb. A small organization set to ensure those programmes which would be the result of the articulation of professional needs. All this resulted with the appearance of some new forms, new names and new models of production and organization. The continuity of KASP through GESTA, the solo performances of Ljiljana Zagorac, the recently founded company STUDIO MARE, the mime performer Emil Matešić, the fashion ballet of Ivana Popović and the MONTAŽSTROJ group based on the method of biomechanics. Hopefully, regardless of their presumed time span, all this promises a future to be.



"A Chicken for Eda Čufer", by Ivana M. Popović, 1993.
Photo Markan Radeljić

Nikša Gligo
Z IN "MBZ" IS FOR ZAGREB!
Zagreb as the centre of contemporary music



Igor Stravinski at a press conference, Zagreb, May 10 1963

If you reach for a music handbook and look up the entry ZAGREB, you will probably find the renowned chamber ensemble the Zagreb Soloists and the Zagreb Music Biennale, an international festival of contemporary music which celebrated its 30th anniversary. It was established and held for the first time in 1961.

I recall a radio broadcast announcing the 10th Biennale in 1979. In several European towns, Radio Zagreb reporters asked people in the street one simple question: "What is Biennale?" Naturally, most of the interviewed related the question to the famous festival in Venice, but two answers (I think in Cologne and Vienna) were almost identical: "Biennale is Zagreb!" I also remember that one (obviously young) citizen of Zagreb answered the same question by saying: "Biennale is music!"

Zagreb is a city with a rich music tradition in which, however, before the Biennale, contemporary music was of no particular importance. Moreover, in 1961, the year of the first festival, Croatian music was still in the throes of the struggle between the international and national orientation. This struggle dated back to the manifold misunderstandings during the Illyrian movement in the first half of the 19th century. The so-called Illyrians were not quite clear whether the national music they were fighting for was to be primarily Croatian or Illyrian, the latter being closer to south-Slavic than Croatian. Despite certain inroads into internationalism at the end of the 19th century, in the early 1930s the same question was brought up once more within the so-called "ideology of national provenance". Once again it was left without a satisfactory solution. Direct consequences were felt for many years after the World War II when the communist ideology and its doctrine of "social realism" allowed for the national only if rooted in folklore. The exploitable folklore patterns were mostly those through which the global Yugoslav culture might have achieved recognition as the one in which features of national cultures on the territory of the now former Socialist Federative Republic of Yugoslavia were assimilated and not integrated.

In that period one great, but internationally unknown composer, STJEPAN ŠULEK (1914–1986) passionately fought for the "international idiom", openly denying folklore as a source of national identity of any music. He was openly eclectic and thought that music had come to an end with late romanticism. He openly rejected and detested Debussy and Schoenberg's circle (the latter lived in our vicinity). Šulek was a renowned professor of composition at the Music Academy in Zagreb and taught many major contemporary Croatian composers. Those with the strongest personality used their later works to "square accounts" with their formidable teacher. It came out in the form of multifarious interactions with the most progressive efforts in European and international music after the World War II.

One of them was MILKO KELEMEN (1924), besides IVO MALEC (1925), surely the most famous world-known Croatian composer, the initiator and founder of the Zagreb Music Biennale. His teacher was Šulek. He graduated composition in 1951 and immediately after that, thirsting for the new, he went abroad, to study with Messiaen and Aubin in Paris, Frazzi in Siena, Fortner in Freiburg. Kelemen founded the Biennale in an ideologically and culturally hostile environment partly to counter Šulek's eclecticism. (The complete Kelemen's opus is an extraordinarily interesting document about the interaction with his teacher's viewpoints. Unfortunately, this relationship has not been sufficiently looked into.) The "showdown" with Šulek was



At a rehearsal of Shostakovich's opera "Katarina Ismailova" in the Croatian National Theatre (MBZ 1965). Left to right: stage director Kosta Spaić, conductor Milan Horvat, Ivo Vuljević, Duško Roksanđić, and Dmitri Shostakovich

Maurizio Kagel and his group after the performance of "Repertoire" at the MBZ 1973. Photo by Enes Midžić

not the only Kelemen's aim. What did Kelemen really want? In the preface to the monography about the thirty years of the Zagreb Music Biennale, published in 1991, Kelemen clearly explains his reason for founding the Biennale: "It is a generally known fact that after the World War II Yugoslavia found itself in total isolation, primitivism and provincialism. Such conditions particularly affected composers, as "social realism" had been declared the official doctrine, compulsory for all. Let us not forget that at that time the world was divided into the Western and Eastern block and that the cold war influenced music conscience on both sides... It has always been clear to me that "my town" Zagreb was deeply rooted in the Western culture and that somethin should be done to make it the centre of the new music in Yugoslavia, from which other republics would be musically revolutionized. The idea was born: a major international festival of contemporary music should be organized, through which local audiences were to et familiar with the latest achievements in the field of contemporary music, and the international audiences with the music of Croatian composers. This enabled us to bring about the idea of equality and win international recognition for Croatian music." Without Kelemen's Biennale initiative, the Croatian postwar music, including the present-day, would certainly sound entirely different!

Nevertheless, it should be noted that the spirit which gave birth to the Biennale was sort-of "hanging in the air", permeating almost all areas of the alternative, off-culture in its in fancy. About that time an art manifestation, the New Tendencies, was established. Similar to the Biennale it had to show something completely different from the "social realism" was going on in the world. Since the mid-60s, the entire Zagreb youth gathered in the Students' Centre at the International Festival of Student Theatres. It was the time when student theatres played a major role in the international theatre. It seems that Zagreb, due to the identical spirit "hanging in the air", found itself in the centre of the international student theatre scene, despite the single-party communist thinking which dominated all segments of the official culture.

Kelemen's initiative was met with the support of some more liberal politicians who helped to realize it. However, it does not mean that the Biennale was launched without opposition. It was attacked both by those who criticized contemporary music in general (mainly on the ideological grounds of "socialrealism") and the more conservative Croatian composers (including Šulek). The confrontations among the composers resulted in many useful and fruitful controversies invigorating our music scene, securing for contemporary music an niche which rightfully belonged to it as the stage for constant inquisitiveness, challenge, relativization, rumination. The ideological opponents had to be neutralized in other ways since they would not listen to reason. They adopted the approach of authority and absolute power. Kelemen and his associates found the right solution to this, too! In the first few Biennales they took great pain to include in the programme as many composers from the Eastern bloc countries as possible. Although very often compromises had to be made, frequently they managed to get works by brilliant composers, at that time completely unknown in the West. For example, in 1967 the then director of the Biennale, Mr. Josip Stojanović, literally smuggled from Moscow music scores of numerous Soviet composers unknown in the West for the sole reason that they were not allowed to leave the country. On the III Biennale in 1965 the world could hear for the first time the music by Part, Silverstrov, Volkonski and Denisov. Kelemen and his colleagues



Witold Lutoslawski at the reception given by the mayor of Zagreb, MBZ 1963. Behind him Maurizio Kagel

Oliver Messiaen listening to his "Vingt regards" in the Croatian Music Institute, MBZ 1965

made use of the ideological and geopolitical neutrality of the then Yugoslavia, aligned with neither bloc, and decided to use the Biennale as a "bridge between the East and the West". They pulled it off, too.

It is absolutely amazing how the Biennale was anti-ideological from the very beginning and open to all kinds of 20th century music. A plethora of the greatest composers of this century, of most diverse styles, marched across its stages and podiums: Gilbert Amy, Luciano Berio, Sylvano Bussotti, John Cage, Vinko Globokar, Heinz Holliger, Mauricio Kagel, Zygmunt Krauze, Witold Lutoslawski, Bruno Maderna, Olivier Messiaen, Luigi Nono, Luis de Pablo, Krzysztof Penderecki, Bogusław Schaeffer, Pierre Schaeffer, Dieter Schnebel, Alfred Schnittke, Kazimierz Serocki, Karl-Heinz Stockhausen, Igor Stravinski, Dimitrij Shostakovich, Iannis Xenakis. The contemporary music theatre rubbed shoulders with concert music, jazz and rock with the so-called "serious music", "the classics" with "the avant-garde" and "experimental". There were guest appearances by Amadinda Ensemble Budapest, Arditti String Quartet London, the Bolshoi Ballet Moscow, Bejart's Ballet du XXe Siecle Bruxelles, Chor des Norddeutschen Rundfunks Hamburg, Collegium Vocal Cologne, Deutsche Oper Berlin, Deutsche Staatsoper Berlin, Electric Phoenix London, Groupe Vocale de France, Koelner Rundfunkchor, Koelner Rundfunkinfonieorchester, Les Solistes des Choeurs del'O.R.T.F. Paris, L'Orchestra Sinfonica della RAI Milano, L'Orchestre National du Jazz Paris, L'Orchestre National del'O.R.T.F. Paris, Nederlands Dans Theater, Oper der StadtKoeln, Piccola Scala Milan, RIAS Kammerchor Berlin, Sadler's Wells Opera London, Shola Cantorum Stuttgart, Moscow State Philharmonic Symphonic Orchestra, Sinfonieorchester des SWF Baden-Baden, Staatsooper Dresden, Staatsoper Hamburg, Svenska Radiokoren Stockholm, Tanz-Forum Koeln, Big Symphonic Orchestra of Polish Radio and Television, Imrata Khana Indial, Roberto Laneri's Prima Materia Rome, AMM III London, Art Ensemble of Chicago, Ibrahim Abdullah Dollar Band, Tete Montoliu, Gyorgy Szabados, Paul Bley, Cecil Taylor Trio, pianoensemble Piano Conclave, rock bands Classix Nouveaux, The Gang of Four, Laibach, 23 Skidoo, Last Few Days, Hallucination Company, Anti Nowhere League.

The particular significance of the Biennale is its edifying influence! Several months before each festival there are MBZ workshops in which audiences are prepared for the performances. During the festival there is a choice of additional happenings, talks, workshops, symposiums and congresses. A section of the 10th MBZ (in 1979), named URBOFEST, was based on the motto THE FESTIVAL IN THE CITY, THE CITY IN THE FESTIVAL, so that the majority of the performances took place in the open spaces. In short, Zagreb simply could not remain indifferent to everything the Biennale has had to offer since 1961!

Understandably, the performers were the first to respond to the challenge, since only the most attractive experts in the New Music have taken part: Siegfried Behrend, Cathy Berberian, Ernest Bour, Claude Delangle, Dorothy Dorow, Jean-Pierre Drouet, Vinko Globokar, Sylvio Gualda, Barry Guy, Herbert Henck, Diego Masson, Mstislav Rostropovich, Zuzana Ružickova, Karl-Bernhard Sebon, Harry Spaarnay, Slava Taskova-Paoletti, Roswitha Trexlere, Barry Tuckwell and others. The music life emerging from the MBZ in this region depended on the skill of Croatian performers. For example, piano player FRED DOŠEK (1925) and somewhat later VLADIMIR KRPAN (1938) became competent interpreters of contemporary music. The Zagreb String



Luigi Nono with the Zagreb Philharmonic Orchestra after the concert of his music, MBZ 1977. Photo by Željko Stojanović.

Karl Heinz Stockhausen talking to the audience at the Croatian Music Institute, MBZ 1965. Photo by Marija Braut

Quartet (funded in 1919) also increasingly turns to contemporary repertoire, while Kelemen's student SILVIO FORETIĆ (1940), together with JANKO JEZOVSŠEK (1945), in his student days (1963) founded the Ensemble for Contemporary Music which, despite its short lifespan critically and provocatively pointed to what MBZ (yet) could or dared not. Composer DUBRAVKO DETONI (1937), another Šulek's pupil, established in 1971 his ensemble Acezantez (short for Ansambl Centra Za Nove Tendencije Zagreb; this Centre for new tendencies was never founded!) which gradually specialized exclusively for performing his own compositions. A plethora of young performers, e.g. percussionist IGOR LEŠNIK (1956), the founder and manager of the jazz band Jazzbina and the percussionist ensemble Supercussion, then clarinet player and multi-instrumentalists RATKO VOJTEK (1956). They specialized exclusively in contemporary music and unstintingly collaborated with younger Croatian composers. The 60s and the 70s saw the emergence of specialized non-profit concert agencies which finance and promote solely contemporary music, e.g. the Music Salon of the Students' Centre of the University of Zagreb, which, as all other alternative institutions within the Students' Centre (which has its own theatre, a gallery and a multimedia centre, later turned into the Centre for experimental film) primarily caters for students of the University of Zagreb. The SC Music Salon, particularly during the 70s, directly cooperated with the MBZ so that in the period between two festivals it filled the two-year void with concerts and workshops. It cooperated with Croatian composers. Composers' sessions were organized, during which they explained their works and talked with the audience about them. Thus conceived activities of the SC Music Salon (which, unfortunately, no longer exists) were to be partly taken over by the Youth Cultural Centre, opened in 1987 in downtown Zagreb.

The Biennale's influence on Croatian composers is multilayered and almost completely unexplored. However, we have correctly pointed out that the Croatian music from the second half of this century would probably sound completely different were it not for the Biennale! There is the interesting case of the composer BRANIMIR SAKAČ (1919–1979), who genuinely aspired for the new so that in the late 50s he radically broke off with his previous (by no means inconsequential!) compositions in order to, in his Aleatoric Prelude, later renamed into Prisms (1961), take a hand at aleatorics in the belief that only a noncompromising radicalization of expression might pull the then backwards Croatian music closer to the world. Until his death Saka closely cooperated with the MBZ (since 1971 until 1973 he was its artistic director), a sort of a dreamer and an outsider who deliberately and in a disciplined manner proceeded along his chosen path, lending his ear to whatever was happening around him. Two composers of the older generation are also rather interesting, MILO CIPRA (1906–1985) and NATKO DEVČIĆ (1914), who, influenced by the Biennale, cautiously changed their style. Šulek's pupil STANKO HORVAT (1930) and Kelemen's pupil RUBEN RADICA (1931), although members of the same generation and trained in Paris, evolved almost diametrically opposite styles so that they might serve as paradigms for the pluralism of styles and techniques in contemporary Croatian music. This could be said for two more Šulek's pupils, DUBRAVKO DETONI (1937) and IGOR KULJERIĆ (1938). Detoni specialized in Poland which is reflected in a certain "gourmet" sound which in the last ten years has been conspicuously addressing listeners, though in the 70s that same sound was used on the very edge of the



Iannis Xenakis talking to Jean-Pierre Lanfrey, director of the French Institute in Zagreb, MBZ 1985. Photo by Velizar Vesović

Krzysztof Penderecki entering the Press Office of the MBZ 1985. Photo by Velizar Vesović

Cage-like "anti music". Kuljerić, on the other hand, has been a versatile composer with different interests. Besides being a successful choir master and orchestra conductor, he is ready to have a go at all music genres and styles. Cipra's pupil MARKO RUŽDŽAK (1946) who specialized with Ivo Malec in Paris, fosters an individual style which neither radically breaks away from tradition nor unwisely sticks to it. The last Šulek's pupil DAVORIN KEMPF (1947) who specialized in Europe and USA, has been searching for music in the vast area between his immense knowledge and his exceptional musicality. Horvat's pupil FRANO PARAĆ (1948) who, like Kuljerić, specialized in the Studio di fonologia RAI in Milan, has in the last ten years, after a period of aggressive experimentalism, been cultivating a singular kind of "new simplicity", trying to prove that there is only one music. The youngest Croatian composers, Horvat's pupils IVO JOSIPOVIĆ (1957), the current Biennale manager (the youngest in its history) BERISLAV ŠIPUŠ (1958) and SRDJAN DEDIĆ (1965) are all still searching for their way out of the contemporary music maze. Croatian contemporary music is reflected in their creative curiosity in the form of the "Biennale experience". "The windows into the world" are nowadays particularly justified. We cannot distinguish between "the window" and "the world". The Croatian view through that "window" is a part of the world, indeed! However, the Biennale is not sufficient as "the window". Josipović, Šipuš and Dedić realized that and opened their individual "windows"!

* * *

Z in MBZ really stands for Zagreb! The Biennale is not the only international festival in Zagreb. Fans of animated film will certainly recall the Festival of Animated Film, jazz lovers the two international jazz festivals (in autumn Zagreb Jazz Fair and in spring Springtime Jazz Fever. The best performances from these festivals are recorded systematically on CDs in the Jazzette production founded by the legendary composer, vibraphone player and organizer Boško Petrović), theatre lovers the Festival of Youth Theatre Eurkokaz, and there is something for the contemporary dance lovers. All these festivals complement each other. However, the Biennale is not only the oldest but the most experienced. Its history, from the initiatives that led to it to the ways it forged its way locally and internationally, is symptomatic for the position of contemporary art in the second half of the 20th century in this part of Europe. Today, when contemporary music all over the world has found itself on the verge of total deideologization, when there are no discoveries to be made, when composers, performers and listeners must get accustomed to the "global village", the Biennale has, by offering Croatian contemporary music to the world, maintained its unique position it had secured in a hostile atmosphere. Contemporary Croatian music and the Music Biennale Zagreb complement each other. They cannot survive without each other. When in 1979 that citizen of Zagreb said that the Biennale was simply music, he probably had no idea how totally right he was!



Cage, Berio and Globokar at the MBZ 1985. Photo by Velizar Vesović

"The Elsinor Players" from Denmark rehearsing Frano Parać's "Metamorphoses", MBZ 1977. Photo by Željko Stojanović

Dražen Vrdoljak
THE CITY AND ITS SOUNDTRACK



In the middle seventies, the famed jazz trumpet player Roy Eldridge recorded a version of the classic "Let Me Off Uptown" in which he, in his customary laid-back manner, improvised sections of the lyrics. In one chorus he recalled the cities he had visited in the course of his long career: Hong Kong, Madrid, Athens, Paris, London... Zagreb! This terse homage to the Croatian capital will be noticed only by attentive listeners, but it is all the more pleasing to the ear since it comes out naturally from the mouth of a veteran who had seen many wonders of the world, rushing from one corner of the planet to another for the next gig.

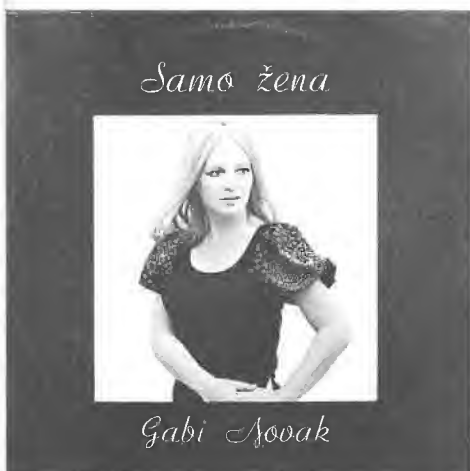
It is remarkable how Zagreb remained a good memory to many musicians of different provenances. They have been fascinated by many aspects of the city where they had only come to work. They found themselves throwing their level-headed professional attitude to the winds overnight, leaving the city bursting with emotional perceptions. Frank Zappa, Joe Zawinul, Gino Paoli, Joan Baez, Randy Crawford, Dizzy Gillespie, "Gang of Four", John McLaughlin... this is only a brief list of the internationally famous performers who remember Zagreb beyond the conventional. Some perceptions had the force of revelations. Among them, perhaps, the Zagreb music scene which often fascinated them more than it did the citizens of Zagreb. Are globally all cities but London and New York more or less provincial? Or, has the promotion of the local music community exclusively been in the hands of talented individuals who had to seek recognition and artistic fortune in more competitive surroundings? We can only guess. But, let us say that the music industry and the story of pop music in Zagreb can be compared to those in any European town of similar stature.

If the urban spirit of Zagreb has been defined by its cultural ties with the centres to which it, as a west European town, naturally gravitates, and its readiness to detect, accept and accommodate every contemporary creative influence, it is understandable that it has its distinctive soundtrack. A short survey of the background music with which Zagreb lives in the streets, concert halls, clubs and discotheques, on radio and television takes us back to the Zagreb before World War II. At that time not only could Zagreb boast of the first radio-station in this part of Europe, but also



Cover of the record "Zagreb festival 1964"

Ivo Robić. Photo by Marko Colić



Vice Vukov. Photo by Marko Colić

Arsen Dedić. Photo by Damir Kalogjera

Cover of Gabi Novak's "Samo žena" (Only a woman)

Matt Collins alias Karlo Metikoš, the first international star of Croatian rock music

of a record company – "EDISON BELL-PENKALA". It also had a remarkable number of lounge and jazz orchestras, bands and instrumental soloists who, with pioneer-like enthusiasm, promoted Louis Armstrong and Benny Goodman, dixieland and swing. Out of the central-European heritage of operetta, Zagreb developed a genuine cabaret milieu. The biggest star was the composer and singer VLAHO PALJETAK, a beloved entertainer and the author of many tunes which are identified with the Zagreb mental outlook at the end of the twenties and the beginning of the thirties. This can be seen in the cult film about the pre-war Zagreb, "TKO PJEVA ZLO NE MISLI" (Those who Sing mean no Harm). Many theatre actors performed in cabarets and provided that indispensable note of satire and social commentary without which the cabaret spirit would not retain its vitality and topicality. The archive footage exists in private collections and can be found on occasional compilations of "Croatia records" company.

Thanks to the efforts of musicians who filled out the first pages of Croatian popular music in postwar years (IVO ROBIĆ, MARIO KINEL, ZVONIMIR KRKLJUŠ, LJUBO KUNTARIĆ, VILI ČAKLEC), when the concept of entertainment was branded as "decadent capitalist excess" the first pop festival was held in Zagreb in 1954. Although all songs, written especially for the occasion, were sung by only two singers (Ivo Robić and RAJKA VALI) and although that nucleus of the then Zagreb pop elite heavily relied on established European models, particularly those from the San Remo Festival, it nevertheless led to the emergence of other similar events in Croatia. It also marked Zagreb as THE centre of pop music which would in the following decades give rise to new and increasingly ambitious generations of performers.

Their activities were considerably aided by the efforts of music editors of Radio Zagreb, who often had a double function. They sponsored young singers and promoted music production. The establishment of Zagreb TV in 1956, the activities of the Society of Croatian Composers and the extensive record publishing network of "JUGOTON" (in 1991. renamed into "CROATIA RECORDS"), also helped to intensify pop music efforts. The systematic artistic, media and record publishing campaign for the recognition of show-business resulted in an explosion of genres and visions in the sixties.

Parallel to the coming of age of the mainstream production and the "second generation" performers and composers (DRAGO DIKLJIĆ, STJEPAN STANIĆ, GABI NOVAK, ZDENKA VUČKOVIĆ ANA ŠTEFOK, TEREZA, IVICA ŠERFEZI, VICE VUKOV, 4M QUARTET, KRUNOSLAV SLABINAC, MIŠO KOVAČ, NIKICA and STIPICA KALOGJERA, STJEPAN MIHALJINEC, ALFI KABILO, KREŠIMIR OBLAK) Zagreb witnessed the ascent of a group of musicians with artistic affinities who, each on his/her own turf, established "schools" of a kind. Termed "the Zagreb school of chanson" and internationally acclaimed, there was an enclave of songwriters-cum-singers (ARSEN DEDIĆ, ZVONKO ŠPIŠIĆ, HRVOJE HEGEDUŠIĆ, IVICA KRAJAČ) and poets (ZVONIMIR GOLOB, IRENA VRKLJAN, ŽELJKO SABOL). They found inspiration in their Italian (Tenco, Paoli, Endrigo) and French (Brel, Greco, Aznavour, Prevert) counterparts. Their aim was to produce "literary chanson" and "poetry set to music". Like their models, they played a not necessarily losing game for poetic, emotional and humane value of the lyrics within the fixed form of a pop song. Although he has tried his hand in many genres (pop, stage and film music and musicals),



Bijele Strijele (White Arrows) at the Zagreb festival of 1963

Arsen Dedić, songwriter and singer from Šibenik, or as he often jokes "a guestworker in Zagreb", has been for three decades the dominant creative figure, with a distinctive songwriting and singing idiom. Temperamentally Mediterranean, Dedić has nevertheless written some of the best songs about Zagreb. He has won the prestigious international prizes for chansons, Tenco and Brel.

Just as American songwriters-singers, e.g. Bob Dylan, contributed to the power of individuality in rock, so rock music in Zagreb coincided with the burgeoning of chanson, the darling of a different spiritual climate.

Paradoxically perhaps, but the rock pioneer in Zagreb, KARLO METIKOŠ (1940–1991) had his first record and concert successes at the beginning of the sixties in France as a participant in the local "yeah yeah" scene under the pseudonym of MATT COLLINS. His idols were Elvis, Little Richard and Fats Domino, the omnipresent models soon joined by the Beatles, the Rolling Stones and other British beat performers who inspired the international and, consequently, Zagreb rock revolution. Looking back, it is worth noticing that the traditional institutions accepted the new phenomena sooner than expected. The Zagreb pop festival, then in its second decade, ceded one evening of its official programme to the Zagreb school of chanson and then started to include in the hit selection the first Zagreb pop and rock groups (BIJELE STRIJELE/The White Arrows, CRVENI KORALJI/The Red Corals, DELFINI/The Dolphins). In late sixties and early seventies it organized under its "umbrella" true two-day rock festivals with renowned guests from Britain. The record companies and the media behaved accordingly, not for a moment trying to muffle the urban sounds coming from basements, youth clubs and sporting arenas. With his album NAŠI DANI (Our days) from 1967, the composer/singer DRAGO MLINAREC and his band GRUPA 220 inaugurated the concept of authentic Zagreb rock, free from daily influences of Radio Luxembourg's top lists. Although catering to teenage audiences at the time when apparently everyone was a teenager, Mlinarec and the "Group 220" flirted with sobriety in their texts and music which anticipated mature works of their successors in the seventies and the eighties.

The third deviation from the mainstream consumer music in Zagreb was the jazz scene. Its prewar originators went on with their work in the repressive atmosphere of the regime which, thanks to frequent raids of young activists, used force to change their "Americanized" image by cutting their hairs and ties. These sallies were, however, not suppressed. And anyway, these musicians soon joined the ranks of formal institutions: Radio Zagreb Dance Orchestra, the Jugoton Studio Orchestra, Hrvatski Glazbeni zavod (Croatian Music College). The enthusiasm of the pioneers – the mouth organ player BRANKO KRALJ and the drummer MARIJAN MARJANOVIĆ – infected the postwar generation of the trumpet players STANKO BRIHTA and MARIJAN DOMIĆ, the sax players BOJAN HOHNJEC, BORIS FRANCISKOVIĆ and OZREN DEPOLO, the piano players DRAŽEN BOIĆ and MIHAJLO SCHWARTZ, the drummer PETAR SPASOV. The conductor, double bass player and composer MILJENKO PROHASKA, one of the crucial figures of the postwar jazz scene in Zagreb, found the ideal alter ego in the nimble-fingered vibraphone-player BOŠKO PETROVIĆ and they established the Zagreb Jazz Quartet. In the early sixties this quartet was joined by DAVOR KAJFEŠ on the piano and SILVIJE GLOJNARIĆ on the drums, both members of the RTV Zagreb Dance Orchestra.



Niels-Henning Ørsted Pedersen during the performance at the Zagreb BP Club.
Photo by Damir Kalogjera

The Zagreb Jazz Quartet, 1960. Photo by Mladen Tudor

Cover of Josipa Lisac's record "Dnevnik jedne ljubavi" (Diary of a Love)

Appearances on major international jazz festivals and tours, rich record publishing activity and cooperation with anthological jazz figures turned the Zagreb Jazz Quartet into the European response to the Modern Jazz Quartet, with whom the musicians from Zagreb established a permanent artistic and personal relationship. Apart from the identical instruments, they shared an affinity for the heritage of be-bop and modern jazz in general, which the members of the Zagreb Jazz Quartet adapted to the rhythms and harmonies of ethnic tradition and folk music with impressive skill. After the split-up of this remarkable band, Boško Petrović went on enhancing his, as well as other jazz instrumentalists' (LADISLAV FIDRY, KREŠIMIR REMETA, DAMIR DIČIĆ, MARIO MAVRIN, NEVEN FRANGEŠ) international stature in bands such as the Zagreb Jazz Quintet, B.P. Convention and numerous individual projects. He established two annual jazz events, the Zagreb Jazz Fair and Springtime Jazz Fever, and was host to many renowned guests (Clark Terry, Joe Pass, N.H. Ørsted Pedersen, Kenny Drew, Toots Thielmans) in his B.P. Club and on his own record publishing label *Jazzette*. Jazz club "Zagreb" and its several branches in a few Croatian towns have been permanent promoters of talented performers of the middle and younger generation of fans of Charlie Parker, Miles, Dizzy and other timeless icons of the international jazz scene. During the seventies, the liberal-minded record publishing policies influenced the dispersion of music products and their market orientation. There was no discrimination of genres. The dynamic changes in music industry worldwide led to the break-up of conventions in Croatian record publishing industry as well. A host of young composers and performers familiar with international developments and standards of international pop production joined the competition to gain the affection of the audiences and the media with demanding projects previously unheard of. One of the first was the album *DNEVNIK JEDNE LJUBAVI* (Diary of a love affair) by Karlo Metikoš and sung by an outstanding singer, JOSIPA LISAC. It was produced by the cream of Zagreb studio musicians, score-writers and designers. Later Metikoš wrote two highly successful rock operas with the motives taken from Croatian and Zagreb history: *GUBEC-BEG* and *GRIČKA VJEŠTICA*. At the same time, the pop group "NOVI FOSILI" set up new standards of mass acceptability with their mainstream musical and stage image while its composer and keyboard player RAJKO DUJMIĆ became the leading hitmaker. Together with his colleagues ZRINKO TUTIĆ and ĐORDE NOVKOVIĆ, he set up an informal "hit assembly line" which has been systematically churning out undiscovered talents. As the centre of record publishing (the biggest company Jugoton/Croatia records was later joined by SUZY and ORFEJ, and as of late by independent record companies), Zagreb has timely reacted to these changes. Vigorous by definition, rock music has benefitted most. In the middle seventies it was still following the path paved a decade earlier. Thus the most permanent group, PARNI VALJAK (Steamroller), originally a hard-boogie band which, after quite a few changes of the group members and the radical music innovations of its leader HUSEIN HASANEFENDIĆ, secured a niche in the category of adult-oriented rock, was a direct success of of Mlinarec's Group 220. However, the Zagreb rock scene was dramatically redefined only when, like the rest of the world, it got hit by punk and new wave. After 1977 it has never been the same.

That same year the members of the PRLJAVO KAZALIŠTE (Dirty Theatre), and



Group The Azra in 1979. Photo by Dražen Kalenić

The Prljavo Kazalište (Dirty Theatre) in 1978. Photo by Dražen Kalenić

their frontman and spokesman JASENKO HOURA, appeared on local club sessions. Coming from Dubrava, a suburb of Zagreb, self-confident and positively nihilistic, they looked like a cartoon variety of the contemporary London punk heroes. Time has, nevertheless, shown the extent to which the somewhat genuine and somewhat faked radicalism of the Prljavo Kazalište has adapted to the requirements of survival on the music scene. From suburban marginals they have turned into another pop culture institution. Yet, the process of maturing has not yet encumbered their awareness of their social significance and ethnicity. With their great hit MOJOJ MAJCI / RUŽO HRVATSKA (To my Mother / The Croatian Rose) the Prljavo Kazalište anticipated "the fatherland rock" whose creative attitude towards national identity meant a significant moral support at the critical juncture of the fight for independence, democracy and national defence.

Three thematic compilation albums under the common title of "ROCK FOR CROATIA" include efforts of many bands from Zagreb, products of the seditious climate of the new wave, from the "BOA" and the "ANIMATORS" to the techno-pop projects of the "MONTAŽSTROJ" and the "E.T.". However, the rock climate in Zagreb in late seventies and early eighties cannot be imagined without two bands. The trio "AZRA", gathered round the egocentric composer and singer BRANIMIR ŠTULIĆ – JOHNNY, represented a populist projection of all the frustrations with a big city as the Balkan backwater. Many of Štulić's fancies could refer to Zagreb but could also echo in the broader context of the former Yugoslavia. The division into Azra's inveterate partisans on one hand and on the other its antagonists, was deepened even further through Štulić's egotistic persona that was predictably self-destructive. After a few triumphant years, every trace of it has been lost.

"Azra" is also worth mentioning because several of its original members very soon became aware of the extent of Štulić's ego and decided to form another group, the "FILM". Its frontman JURA STUBLIĆ, another persuasive poet of present-day Zagreb, got a fresh incentive when the group was joined by the drummer, and later successful producer, IVAN-PIKO STANČIĆ. Modelled after the power pop, communicative in concert performances and lent wings by a series of hits in its golden years, "FILM" functioned as an exemplary modern urban band with all the typical Zagreb connotations. The group still exists, but more as the launching pad for Stublić's solo performances.

The most active participants in the present-day Zagreb rock scene are "PSIHO-MODO POP". Under producer/manager Ivan Stančić's wing, thanks to the extrovert nature of the singer DAVOR GOBAC and the speedy trash music fashioned after the "Ramones", with their remarkable optimism, they evolved from eternal demo group into the bona fide popular favourites.

Zagreb pop music of the early nineties, circumscribed with the political and social changes in the new Croatia, is a kind of workshop which asks no questions about generational or stylistic fount of individual efforts. The usual professional antagonisms and aesthetic differences have given way to cooperation and tolerance which helps music to pull through in the restrictive professional circumstances. Is this, perhaps, the reason why foreigners are amazed that Zagreb, despite everything, has not lost its soundtrack?





The Film in 1979. Photo by Dražen Kalenić

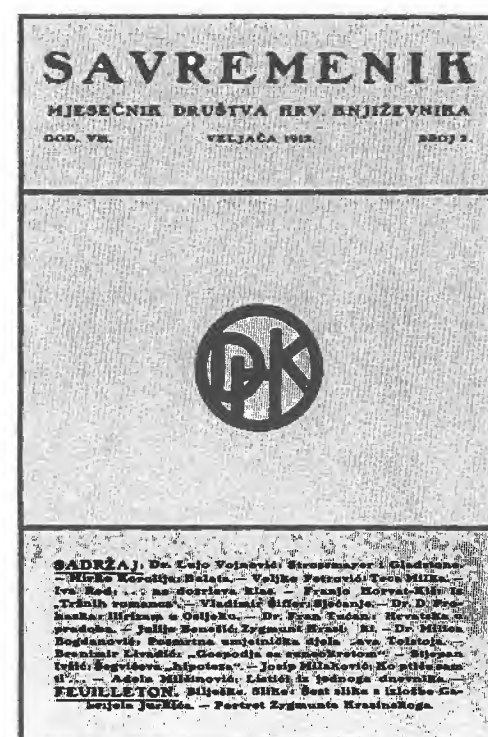
Parni Valjak in 1981. Photo by Dražen Kalenić

Psihomodo Pop in 1991

[illegible]

Croatian 20th century literature viewed by generational and programmatic literary journals.

When talking about the development and course of Croatian 20th century literature, one should not forget certain facts which, undoubtedly, had an impact on that development. Many political changes that occurred in the past on the territory of today's Croatia influenced the development of Croatian literature as well. This explains why many processes were never finished or why their scope was significantly reduced due to unfavourable political climate. In less than a hundred years Croatian people have lived in as many as six different states (Austro-Hungarian Monarchy, Kingdom of Serbs, Croats and Slovenians, Kingdom of Yugoslavia, the Independent State of Croatia – NDH, the Socialist Federal Republic of Yugoslavia and the Republic of Croatia) where most of the time large portions of traditionally Croatian territory as well as a significant number of Croatians have not been included in those states. Politically speaking, there have always been two major political forces within the Croatian political body: first, one which mostly managed to carry out different forms of integrations and the other which was constantly inclined to national individualization and the establishment of an independent Croatian state. This, almost schizophrenic political situation was largely reflected in the entire body of literature written in that period. Today, as we try to review the history of Croatian 20th century literature, we can definitively say that there are not many important political tendencies in modern European literature which have not been reflected, in some form, in recent Croatian literature. It is also a fact that due to those political circumstances, the main development course has always corresponded to the current political tendencies. Without much hesitation we can say that it was Croatian literature as a whole which played one of the most significant roles in the process of national emancipation. This is particularly true of the period during which emancipation of the national language was taking place. However, it was equally important in the process of preserving national authenticity until the formation of the Croatian national state. But, even in such circumstances most of the Croatian literature was included in almost all European art processes of this century, contributing to certain artistic tendencies with interesting



"Suvremenik", Monthly of the Croatian writers' Guild, published between 1906 and 1941

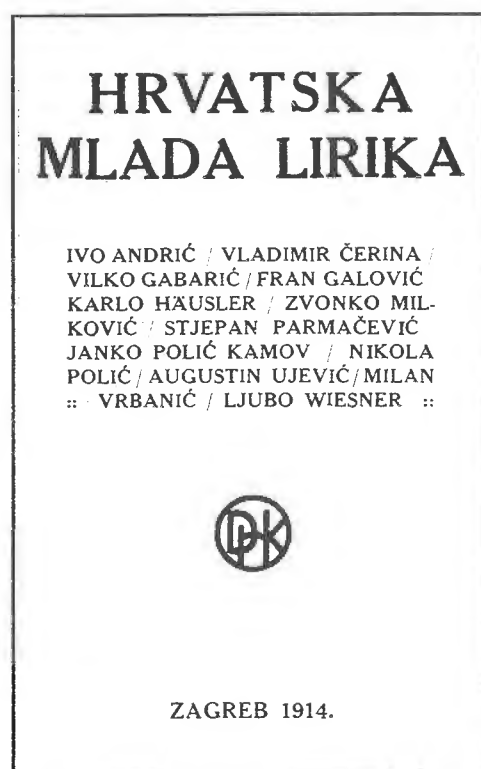
works: from expressionism to literary avant-garde of the first half of the century; from copying poetic models to genuine contributions by the greatest Croatian writers such as Marinković, Krleža and Andrić in fiction and Šimić, Ujević, Mihalić, Slamnig, Dragojević in poetry. The problem of a "small" language or "small" literature played a very unpleasant role, especially regarding the context provided by the state which was not always in favour of the Croatian national interest. Moreover, each crossing of the national language border was controlled by non-Croatian regimes, and each national success, such as the Nobel prize for literature won by Ivo Andrić, a Croatian writer from Bosnia, automatically became a primarily "Yugoslav project". In spite of a number of such frustrating facts, Croatian literature managed to remain an independent polygon of the nationalistic intelligentsia and to produce a rather solid body of literature equal to national literatures of other middle European nations.

I. ZAGREB: Crossroad of all national literature

Unlike most countries with many different intellectual centres, small countries, whose population does not exceed the population of medium-sized cities of the world, tend to be concentrated around one centre. In most cases it is the national metropolis which embraces all vital functions: political, educational, cultural. However, the character of the Croatian historical development influenced the way urban areas were organized. Namely, due to the blending of different forms of political domination, during its development Croatia has mostly functioned as, using the modern European term, a regional community: Croatia (today's central and northwest Croatia), Dalmatia (south Croatia) and Slavonia (east Croatia). These regions were developing their cultural centres (Zagreb, Split, Osijek) under the cultural influence of their neighbouring countries. Special historical circumstances led to the development of towns which became important cultural centres: Dubrovnik, Zadar, Rijeka, Pula, Varaždin. Zagreb became the main cultural centre only after the Croatian Popular Movement. The previously mentioned towns, nevertheless, have attempted to preserve their cultural potential and maintain their cultural continuity throughout their historical development. This is what made Croatia different from its neighbouring countries. Alongside Croatia's rather complicated borderline important cultural centres can be found, which makes it quite different from its neighbouring middle-European countries. Because of that Croatia is also identified as an important member of the Mediterranean cultural circle.

Croatia's development in various combinations with Southern Slavs which took place after the bombastic pan-slavic Croatian Popistic Movement led to the establishment of the main centre of "all Croatian countries". As a result of political centralization the biggest Croatian city became the main cultural and educational centre. This is why most of Croatian literature in the 19th and 20th centuries has largely been determined by Zagreb as the Croatian cultural back-bone regardless of its traditional ties to Mediterranean traditions on one side and middle-European on the other.

The majority of Croatian 20th century writers spent most of their lives on the streets of Zagreb, either as students at the Zagreb University or as intellectuals who promoted their intellectual potential in the capital's institutions or simply as professional writers who spent their entire lives feeling the city pulses and writing about it. This is equally true of the writers at the turn of the century, such as Antun Gustav Matoš, Milan Begović, Vladimir Vidrić, Vladimir Nazon as well as those in the period



between the two world wars (Antun Branko Šimić, Tin Ujević, Miroslav Krleža, Ivo Andrić, Dragutin Tadijanović, Dobriša Cesarić, Ivan Goran Kovačić, Petar Šegedin, Ranko Marinković) and those established after World War II such as Vesna Parun, Jure Kaštelan, Slavko Mihalić, Danijel Dragojević, Ivan Slamnig, Antun Šoljan, Vlado Gotovac, including the most recent generations represented by Zvonimir Mrkonjić, Josip Sever, Zvonko Maković, Goran Tribuson, Pavle Pavličić, Stipe Čuić, Branko Maleš, Anka Žagar and a number of young writers whose work is tied to Zagreb as the main cultural and educational centre.

Among other things, the national organization of writers, the Association of Croatian writers is seated in Zagreb as well as the Croatian Academy of Science and Art, the University with its long tradition, the National and University Library, the leading national theatre and almost all important cultural institutions. However, this fact has not had a negative impact on the distribution of cultural production in towns such as Dubrovnik, Split, Rijeka, Pula, Varaždin and Osijek. What makes this text interesting and almost exclusively related to Zagreb are numerous literary journals, which largely promoted entire generations of Croatian writers of this century. They also promoted particular individual writers who were the measure for Croatian literary production and whose works provide insights into the history of the 20th century national literature. The role of journals in 20th century Croatian literature.

The founders of the Croatian Popular Movement, members of the so-called "Illyrian Movement" (name used after the use of the Croatian name was banned) were fully aware of the importance of journals as well as newspapers in the process of national emancipation. In 1835 the leader of the Movement, Ljudevit Gaj, started a newspaper "Novine Horvatzke" with the weekly supplement "Danicza" where intensive enlightening literary activities by current Croatian intellectuals began. The first journal with a predominantly literary orientation, "Vienac", was initiated in the seventies and since that period the development of Croatian literary periodicals has been steady: since that time Croatian literary periodicals have had the role of the main generator of literary production in this part of the world. The beginning of the 20th century saw the end of modernism, the late romantic period of national emancipation, which was marked by split tendencies of the Croatian intelligentsia: on one side there were supporters of the national individualization process and on the other the representatives of Yugoslav orientation. These tendencies inevitably reflected in literary works of the time when the literary scene was dominated by Kranjčević and Matoš. Some other important works were written by Vladimir Nazor, Milan Begović, Ksaver Šandor Gjalski. This is when Janko Polić Kamov, probably the most radical Croatian modernist writer, enters the Croatian literary scene with his visionary introduction of radical art tendencies which would dominate Europe only in the second decade of the 20th century.

Total liberation of the 19th century spirit started taking place after the main literary journal "Savremenik" was set up in 1906. It represented the centre of the entire literary production, including all radical works and those departing from the established literary course. Most of the periodicals of the time were more or less influenced by two dominant political tendencies. That is why only the appearance of poetically oriented journals of the second decade, when European art already abounds with various avant-garde styles, enabled intensive literary life. As in the case of other



SADRŽAJ

A. B. ŠIMIĆ: USAMLJENOST DUHA I JURIŠ || A. ŽARKOVIĆ: ZAGREBAČKO MESIJANSTVO || M. KRLEŽA: MERCADET || VLADIMIR NAZOR: JEZIK I KRITIKA DRA. PROHASKE || GUSTAV KRKLEČ: DOSTA JE || A. B. ŠIMIĆ: EVROPSKI SKANDAL U ZAGREBU || NIKA MILIČEVIĆ: SABLASTI KNJIŠKE SAVESTI || IZRESCI: VOJNOVIĆ I RISOTTO I AGRARNI REFORMATOR

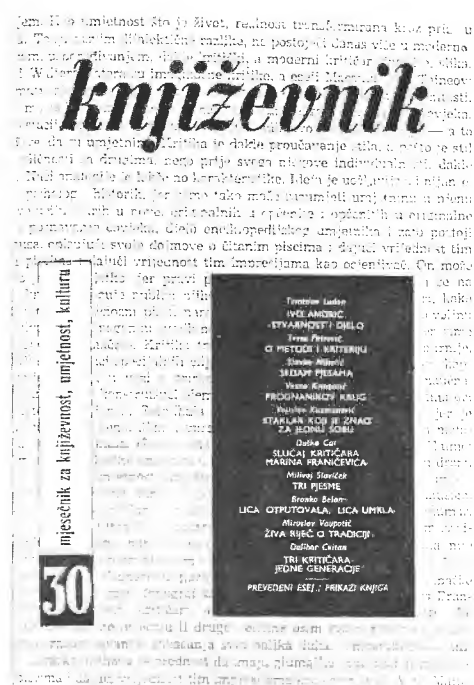
SVEZAK I.

GOD. 1919.

"Plamen", Magazine edited and published by Miroslav Krleža and August Cesarec, published during 1919

"Juriš", One of the magazines initiated and edited by Antun Branko Šimić, published throughout 1919

European literature, the emergence of important poetic journals in Croatia is related to important individuals who acted at the same time as editors, publishers and leading authors. A typical example of this are the journals "Vijavica" edited by Antun Branko Šimić, and "Kokot", edited by Ulderiko Donadini and published in 1917. They actually announced the coming avant-garde and a new era in the development of Croatian literature. The publication of journals was preceded by the appearance of one of the most important publications in the 20th century Croatian literature – the anthology "Hrvatska mlada lirika" in 1914, a review of current poetry of twelve authors. Some of them, for example Ivo Andrić and Janko Polić Kamov made invaluable contributions to recent Croatian literature. However, a new approach to art thereby introduced was much more important and it would play an essential role in all that followed in the next few decades. "Vijavica" was being published for two years, announcing European expressionism, a variation of which will later be found in Šimić's poetry. In 1919 Šimić started a new journal, "Juriš", and the same year the journal "Plamen" was started by Miroslav Krleža, one of the most intriguing names in Croatian literature ever. The emergence of Krleža's journal, besides promoting new artistic tendencies, also meant the beginning of relating to so-called "leftist ideas", which Krleža himself turned into criteria of artistic engagement, and after World War II the criteria of state-controlled art. The initial contact with the leftist ideas gradually grew into overt political engagement of persons of Yugoslav orientation which estranged a large portion of Croatian national intellectual circles not only from Krleža but also from artistic tendencies advocated in his journals. It could be said that in spite of his enormous creative energy and an extensive number of works Krleža instigated a series of processes in the Croatian literature between the two world wars, which resulted in a total lack of orientation during World War II and the first few years which followed. It is Krleža's political inclinations which made room for ideology in art both in the period of NDH and the communist regime of Tito's Yugoslavia. Nevertheless, in the same way as Šimić enabled readers to get introduced to works of writers such as Whitman and Apollinaire, Krleža, often in cooperation with his friend and fellow thinker August Cesarec, did the same with German expressionism, Strindberg's plays and Musilovsky's "essayistic stream" within the European novel first in "Plamen" and later in "Književna Republika" (1923–1927) and "Pečat" (1939–1940). The fact is that some European authors had already been well-known to the Croatian public from earlier periodicals (e.g. translations – from Baudelaire and Maupassant to Strindberg, Bjornson and D'Annunzio) appeared in the periodical "Hrvatska smotra", 1906–1910, and works by authors such as Leopardi, Hamsun and Balzac were published in "Književne novosti", 1914). However, only after Šimić's and Krleža's journals were published, the process of productive exchange with European art streams was initiated. That process was interrupted by World War II and was to be restored, in spite of strong regime's resistance, only in the early fifties. Šimić's and Krleža's authors' journals, institutionally supported by the central literary journal "Savremenik", were the first in the Croatian literature to enable the promotion of generations of writers. The situation between the two world wars led to the establishment of three generations, whose work marked the period until the early fifties, when a new generation emerged with a new journal. The first "interwar" generation created important works of literature around 1917 and their main representatives



"Književnik" (Writer), Magazine started after the magazine "Krugovi" (Circles), discontinued in 1959

were: A. B. Šimić, Miroslav Krleža, Tin Ujević, August Cesarec, Slavko Kolar, Gustav Krklec. Not belonging to that generation was one of Croatian greatest female writers, Ivana Brlić Mažuranić, the author of famous children's books "Priče iz davnine" and "Čudnovate zgode šegrta Hlapića". She was rightfully called "Croatian Andersen". Another generation of authors started writing intensively in the early thirties. They were represented by authors such as Dobrica Cesarić, Dragutin Tadijanović, Ivan Goran Kovačić, Vjekoslav Kaleb, Mile Budak. They were later joined by Petar Šegedin, Vladan Desnica, Ranko Marinković, Marijan Matković and others. The third generation, an intergeneration, made an impact on the postwar years when most initiatives were suppressed and it was represented by Jure Kaštelan, Vesna Parun, Mirko Božić and others.

Apart from being a civilizational disaster, World War II caused a number of disruptions in creative processes and Croatian literature once again participated in political dichotomies: on one side was the challenge to form a national state and on the other the challenge of world anti-fascism which was met by Croatian partisans led by the communist leader Tito. Within these political division writers fell apart according to their inclination to one or the other side. On one side were Krleža and Cesarec, on the other Mile Budak; on one side were Nazor and Goran Kovačić and on the other Vinko Nikolić. A majority of Croatian writers were confused by the fabricated dilemma: either the national state or the anti-fascist movement. Nevertheless, they could tell "good" from "evil", as some used to say, not being fully aware of falling into the trap of a communist totalitarian regime where they remained for many years to come. The communist regime and the automatic integration into Yugoslavia were also an attempt to create "state-controlled" art, an art serving the regime, modelled by the experience of Russian bolshevism. The year 1945 was actually the beginning of a new big battle for the emancipation of Croatian art and literature from ideological constraints imposed by the new regime's primitivism.

The new battle started before the century old struggle for national emancipation ended. As a pre-war, left-wing writer, Miroslav Krleža was selected as a person of trust by Tito's regime and Tito himself (Krleža should by no means be equated with numerous party commissioner who were unrecognized writers) for a series of projects which were to inaugurate the new art. Thus, in 1945, Krleža started the journal "Republika", which, owing mostly to its initiator's name, has managed to survive until today. It was often the central literary periodical, especially in situations when various attempts to depart from the given course were suppressed by a decree. Krleža himself, an artist in the first place, was aware of the attempts to control art and in 1952 he gave his famous speech at the Conference of Yugoslav Writers' Association where he advocated the freedom of artistic creation.

The year 1952 was an important year mainly due to the fact that the first postwar generational journal was started. This is the time in the Croatian literature when works of authors such as Slavko Mihalić, Antun Šoljan, Ivan Slamnig, Josip Pupačić were more frequently published as well as works by Daniel Dragojević who differed largely from his generation in terms of poetic expression. Those are the writers who have created a substantial body of work in modern Croatian literature and can stand side by side with the greatest poets of 20th century European literature. The appearance of the journal "Krugovi" was significant primarily because of its then



"Krugovi", First generational magazine after World War II, published between 1952 and 1958

rather radical departure from the so-called "socialist art". The initiator of the journal and leading reviewer of that generation, Vlatko Pavletić, introduced the frequently used slogan "Let it be lively!", which largely shook the schematic bolshevik concept. "Krugovi" was published until 1958 bringing, apart from the works of a whole generation of recent Croatian writers as well as the works of many European and American authors (from T.S. Eliot and Ezra Pound to Prevert, Breton, Pirandello etc). In this way communication between Croatian literature and European artistic tendencies, which was always more or less productive, was reestablished.

After World War II journals of various institutions existed alongside with generational journals. Although they more or less contained established values they did not attempt to explore new and unknown areas. Such were the journals like "Hrvatsko kolo", started in 1948 by Matica Hrvatska, or "Forum", initiated with Krleža's assistance in 1962 as a journal of the Class of Contemporary Croatian Literature of within at the time Yugoslav Academy of Science and Art. After "Krugovi" ceased to be published, a new journal "Književnik" appeared. It never managed to replace its predecessor either conceptually or generationally.

In 1961 a new generation of writers entered the literary scene by starting the journal "Razlog", which was published until 1968. This generation, which followed a typical pattern of modernist radicalism, made efforts to function primarily as the counterpart of the generations which preceded them although, paradoxically, its starting point was the poetry of the poet Vlado Gotovac not a typical representative of the former generation. Trying to establish a productive poetic environment between philosophy and art, this generation gave rise to a series of new alternatives in the development of Croatian literature. Translation work done by members of this informal group dominated by names such as Ante Stamać, Vjeran Zuppa, Milan Mirić, Mate Ganza, Želimir Falout is particularly noteworthy. The critical and translation work by Zvonimir Mrkonjić is of significance and it was him who crowned the "Razlog" period with one of the most precious anthologies of contemporary Croatian poetry, a two-volume book "Suvremeno hrvatsko pjesništvo" (Contemporary Croatian Poetry) published in 1970.

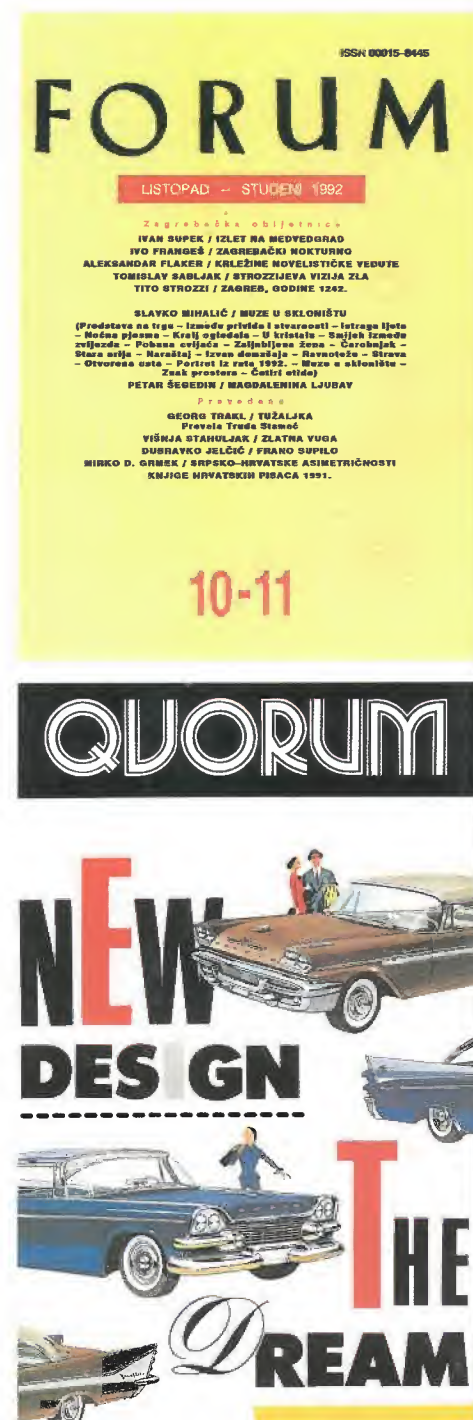
The seventies began with a generation which was affected by various poetic styles and had no genuine generational journal. After a series of tumultuous events which were brutally suppressed by the communist regime in 1971 (known as the "Croatian Spring") all attempts to start a journal which would not directly be controlled by the state failed. Institutional projects like the journal "Pitanja" (some authors of which were given the name "Pitanjaši") had no relevance in spite of some significant moves and meaningful translations. However, most institutional journals which flourished in the late sixties after the loosening of ideological strings, simply ceased to be published after 1971 ("Kolo", "Kritika", newspaper "Telegram" etc.) A generation of authors born between 1940 and 1945 worked without having a journal of their own. Their fate was shared by a number of authors who did not join the previous generations such as Josip Sever in poetry and Ivan Aralica in fiction. However, the most prominent names of this journal-less generation are poets Zvonko Maković, Tonko Maroević, Milorad Stojić, Branko Maleš as well as a group of novelists led by Goran Tribuson, Pavao Pavličić, Stipe Čuić, Drago Kekanović, Irfan Horzović, who were at first called "Croatian borgesovians". This group also includes female



"Razlog" (Reason), Magazine of the early sixties generation, published from 1961 to 1968

authors Dubravka Ugrešić and Slavenka Drakulić. Velimir Visković is the main critic of the generation. It is this group that attempted to start a generational journal in the seventies. It was the journal "Off" with only three issues during the three years of existence but which also first pointed to a generation of authors born in the fifties, whose recognition started in the late seventies and early eighties.

It is the latter generation who after overcoming a number of ideological barriers managed to start its own journal in the mid eighties. It may not have been a genuine generational journal in poetic terms but it played the significant role of bridging the gap between the generations of the seventies and eighties. It is the journal "Quorum" started in 1985 that changed the traditional image of a literary journal due to its approach. It predominantly served as a space shared by different poetic concepts of similar sensibility resulting from social and cultural determinants of the youngest generation such as the rock culture, modern visual media – film, video and TV, graffiti, cartoons and a wide range of essayistic texts by postmodernist theoreticians (from F. Jameson, Lyotard and Ihab Hassan to Lipovetzky, Baudrillard, Deleuze, Guattari, Sloterdijk; from Julia Kristeva to Shoshana Feldman). In fact, the whole of postbarthesovian theoretical-essayistic literature was a kind of intellectual starting point of the authors and critics who appeared in "Quorum". The expressed awareness of the necessity of intermedial experiences in literary works of members of this unstable generation which also includes a certain number of authors from the previous generation (Maković, Maleš, Tribuson) as well as a number of new authors who have already made some significant contributions. This refers primarily to authors such as Anka Žagar, Hrvoje Pejaković, Delimir Rešicki, Krešimir Bagić, Eduard Popović, Stanislav Habjan, Boro Radaković, Milko Valent, Goran Rem and Miroslav Mićanović. The literary and editorial work of the author of this text as well as the critics Julijana Matanović and Vlaho Bogišić belong to the above group. In the meantime, in the early nineties, there were several attempts to start new journals, of which some managed to survive, but there is still no relevant indication of the emergence of a new generation of authors or an interesting poetic concept either on the individual or group level. The changed political context and, above all, the brutal war led by the dying bolshevik totalitarian regime and the hegemonic projects of the Serbian leaders aimed against the finalization of the process of Croatian emancipation and individualization upset the majority of artistic efforts. Numerous lively discussions on art in the postmodernist era ceased abruptly as have the lives of many. Quite a number of already established of communications with European artistic tendencies were pushed back to the starting point. This text too, represents only an effort in the difficult process of bringing life back into Croatian art and culture.



"Forum", Literary magazine of the Croatian Academy of Arts and Sciences, published since 1962

"Quorum", Magazine of the late seventies and early eighties generation, published since 1985

Djurdja Milanović
FASHION! IS IT ONLY ABOUT APPEARANCE?
150 years of fashion in Zagreb



"She was carried away by the sheer joy of fashion, and her heart beat as happily over the light shape of a beige English cloth (at that first time of innocence) with a great inner feeling. Will sleeves be long or short, will directoire be in again, with white lapels and a leather waistcoat, will trains be in again. These were the problems that kept her constantly vibrating. Straw hats with heron feathers, terracotta with rooster feathers, florentines with a red Scottish band, soft fabric under the fingers, chiffons, silks, English pleated bell-shaped skirts or capes of coral Chinese crepe, these were the scenery and the symbols of the first year of her grand baronial matrimony."

Was there a lady in Zagreb, a living model for Charlotte Castelli, the "femme fatale" of Zagreb high society about 1900? Whose "peach spring costume with trimmings was the talk of the town for two years" and whose "lovers doted upon her because of a breath of something unearthly-poetic in her mysterious person".

Or was the Croatian writer Miroslav Krleža, when creating the character of baroness Castelli, (from the drama cycle about the Glembay family) inspired by a cosmopolitan tramp that, in reality, his heroine was? Zagreb with its fashion, which was closely connected with politics and economics, was at the time the stage for real and imaginary heroines of fashion.

Fashion, with constant changes of shapes and styles as we know it today, started in Zagreb at the same time as everywhere else in the world: when the middle class stepped into the limelight. Since clothes are the most noticeable sign of one's social status, the middle class showed its power with fast and luxurious swings in fashion. The aristocracy was to be beaten in the field of fashion, too. From the beginning of the 19th century, this situation in urban Europe, in Croatia was more complex. The aristocracy was few and alienated, the middle class was only starting, and their mutual enemy was – the foreign ruler.

Since fashion usually goes hand in hand with power, the political changes were reflected in changes of fashion.

Biedermeier is fashionable in Zagreb, like everywhere in Europe around 1840. It came to Zagreb in a simplified version than Vienna's which was the simplified French classicism.



Summer in Zagreb, 1893. Photo by Ivan Standl. City Museum

Clothes for skating, Pariška Moda, 1895

This "comeback" to simple and calm "petit bourgeois" life, following years of political and social turbulence, is reflected in gowns without extravagant ornaments. Shoulders are bare, waistline fitted, skirts flared like crinolines, colours pale, often with a minute floral pattern, hats coil round curls with fine ribbons. Men's formal suits are enlivened with elaborate and colourful neck-ties. Illustrations from "Luna" magazine prove that Zagreb was following the latest "Viennese fashion". Fashion coming from Vienna or Budapest became a political suspect with the "Illyrian Movement". Illyrian tight-fitted braided jackets, embroidered with folk patterns, became more than clothes – they were ardent proofs of patriotism.

Fashion was considered a way to restore domestic craft and "national domestic industry" for the market. Men's fashion evicted tailcoats and top hats, and women's evicted French hats and Viennese gowns. Mirjana Gloss and Agneza Szabo, in the study "Towards the Croatian middle-class society":

"The "ladies" were condemned for sticking to low-quality women's magazines instead of being inspired by the beautiful embroidery of the village women... Women and girls attending balls and other social events in gowns with folk motives were praised for their patriotism."

The "Illyrian Centre" magazine reports on the euphoric spirit of the revival:

"Numerous balls, music in every corner, masks in the streets throughout the night, happy faces, laughter and songs everywhere. A special decoration of the balls were maidens in national colours – white and red.

August Šenoa, a Croatian writer, proved supporter of the Croatian middle class and its role in the modernization of the Croatian society, very often attacks "the germanized Zagreb women", namely middle-class women who, by imitating "foreign fashion want to show they belong to the high society". That was in 1870.

These political and fashion wars are waged in Zagreb, the town that in 1880 had only 29.218 inhabitants! Too few inhabitants for the full economic and cultural development of the town, but not for refined fashion games!

Even then, Zagreb had a quality it has retained to these days: the style without material background. It is not a frivolous snobbishness, but it's highly aesthetic inhabitants' yearning for a better and more beautiful life. Fashion fulfilled the wish, at least in fiction. At the end of the 19th century, Zagreb was the city with balls, theatre premiers, specialized fashion magazines, fashion shops with international atmosphere along Ilica street, of Sunday promenades in the most beautiful town park – Zrinjevac, and not with its own economic power. The finest gowns were not worn at some high society gathering in Paris but, according to "Agramer Zeitung", by Zagreb ladies Melany Brix, Amalia Huth, Olga Musulin Gavella and Maria Prikrl Črndak at a masked ball given by the "Sports Society Falcon" at the Music Institute in 1882 – roccoco satin gowns with fabulous red lace, a triangular hat with swans, a French costume of heavy damast with colourful flowers, satin costumes with golden decorations, blue satin jacket, a blue diadem and white veil, a black velvet gown with a long train and a golden chain, a "gretchen" bag and golden fringe, high German collar, wide hat with long white and black feathers.

As soon as 1895, publishers Kugli and Deutsch started the magazine "Paris Fashion" and promoted it as the "newspaper for female and children's clothes and needlework".

Introduction to the first issue (Jan. 1st 1895) reads:



A trendy Zagreb lady at the wheel, "Svijet" 1926



A Zagreb lady with a bobbed haircut, "Svijet" 1926

"Paris Fashion" wishes to fulfill a long empty space and its duty to the Croatian fair sex. To provide everything from foreign magazines of the same sort in the Croatian language. But the publishers are also aware of their cultural mission: "In spite of the financial risk, the bookshop has decided to do it, from the wish to foster the cultural needs in this field, and to stop the everlasting criticism of our cultural backwardness."

On the pages of the magazine there is not a trace of material or spiritual restrictions. When fashion is in question (and it requires highly sophisticated infrastructure to meet its needs), Zagreb shows its metropolitan culture and prosperity.

Statistical figures, showing the number and composition of the population, income of different classes, fulfillment of cultural needs, and other indicators of developed middle-class life style, can lead to the conclusion that it was a mimicry, and lightly said that Zagreb did not have the conditions for Parisian fashion. The fact that it existed shows the social propulsivity of the system, since fashion is the natural language of those who are socially mobile, the ones who are between and not within social groups. The urbanization and modernization brought new inhabitants and new ideas. And Zagreb has always been open to the world, notwithstanding the wish to preserve its native culture. The cosmopolitan attitude shows in the technical sophistication of "Paris Fashion". Coloured and black and white engravings were taken from foreign fashion publications and printed first-class.

We can tenderly wonder today which of the Zagreb ladies, in 1895, dared to wear a hat decorated with birds and feathers, or stick peacock feathers in the buckle, or decorate the evening gown with bows, ribbons, feathers and lace and, in a winter evening, wrap herself in the plush and astrakhan braided cloak. In those days, female freedom was still limited and the enterprising spirit was used up on frivolities. However, slavery in velvet, lace and silk ribbons might have had some fascination. Certain things were already allowed.

"The Croatian Ice-skating Society" was founded in 1877. Ice-skating was a "noble" sport, which "fine ladies" could indulge in. "Paris Fashion", as a herald of its time, brings fashion plates for ice-skating. Successful fashion entrepreneurs of Zagreb used to rent whole pages of the magazine for advertisements. From these we can learn about "the department store of fashion manufacture and knitwear" – S. Berger, Jelačić Square 2. "English store with suits for gentlemen and boys", "Viennese Bazaar" – belonging to Vatroslav Reichl, Ilica 16, and "the first Croatian factory of sunshades and umbrellas" – J. Job and Son, selling a special *Fin de siècle* model, "the lightest and the most delicate umbrella of the century".

Picture magazine "Svijet" (The World) was started thirty years later, in 1926. The May issue brings the portrait of the Zagreb woman: "The Zagreb woman loves theatre, concerts, movies, coffee-houses and bars, she loves Ilica, Zrinjevac, sports, parties, five o'clock tea, dogs, travelling, cigarettes (cigars!)..."

She often changes her outfit, reads fashion magazines, looks for the latest fashion, expensive silks, valuable furs, light shoes, wonderful stockings, poetic hats, she is fabulously expensive... The Zagreb woman cuts her hair mercilessly, changes to bobbed hair, and turns into a man; wears a dinner jacket, long shimmy shoes with low heels; likes to cover her head a la garçon style with a man's felt hat. At home, she usually wears pyjamas... She understands the eye language, seductiveness of a low neckline, shows her legs to the knees and much, much more sunbathing at the



A society dress, the magazine "Pariška Moda" (Parisian Fashion), 1895
Štefica Vidačić of Zagreb, Miss Europe, "Svijet" 1928

Sava river... She attends schools: primary, middle, high school, becomes a doctor of law, philosophy, medicine... When she dances it is till dawn, and then she sleeps into the night..."

The Zagreb woman lives with the spirit of the times that brought the moral, aesthetic and convention revolution after World War I. The protests of the Church authorities did not help (the Archbishop of Naples claimed that the earthquake at Amalfi was the divine retribution for the short skirts), neither did the efforts of the civil authorities to limit the length of skirts by law. The new androgynous type of woman announced a new set of values, with an active, liberated and free thinking woman. And this is exactly the Zagreb woman.

In 1926, Miss Bonney, the fashionable "New York Times" correspondent, is at the same time correspondent to "The World" in the regular fashion column.

Hollywood film stars marched through the society column of "The World": Louise Brooks, Pola Negri and Greta Garbo; Josephine Baker parades in the banana skirt as well as the world charleston dancers.

However, "The World" always fosters the myth of the irresistible Zagreb woman. It follows her to the Sava bathing resort where she wears a swimsuit, to the Esplanade balls in long lame gowns, to the tennis court where she wears a short white skirt or to the masked ball at the theatre where she appears as Carmen. "The World" claims enthusiastically in November 1932:

"Zagreb is famous for its belles and it is probably our greatest speciality... Every generation brings in new thousands of belles. We think, according to the statistics, that we have about 20 000 belles out of 100 000 female inhabitants of our capital."

A Zagreb girl, Štefica Vidačić, became Miss Europe in 1927. "The World" reports in January 1928 on the start of her film career in the Berlin film company "UFA". She was to appear in films "Scheherezade – secrets of the Orient" and "The Three Daughters of Eve".

The fashionable Zagreb woman of the thirties could buy the cosmetic products from the most renowned world companies; Coty-powder that gives "porcelain paleness" to the skin, Nivea sun products, Cologne 4711, Parisian make-up *Burjois*, Elida's day *Crème de chaque heure* and night *Coldcream*, exotic cosmetic range Khasan whose "blusher and lipstick cannot be wiped off even with a kiss".

The fashionable Zagreb of the thirties, in the spirit of its best traditions, lives like the rest of Europe – joyful, refined, full of energy, elite. It was the face shown to the world, at least. In 1937 Europe recognizes its remarkable style:

Zagreb hairstylist Branka Kincl became the world champion in Paris, and Zagreb dressmaker Mila Granitz won a silver medal for a dress with Croatian folk embroidery, while the gold medal was awarded to Christian Dior.

At the same time, at the Paris World Exhibition, the milliner Angelina Dilberović sold her hat to the French ambassador's wife, Mme Riou, who belonged to the most intimate circle of the English Queen Elisabeth.

The middle class was denied its rights after the World War II in 1945. In former Yugoslavia, like in other socialist countries, postponed pleasure was the rule.

Georg Simmel, on the fateful link of fashion with the current moment:

"Fashion is distinguished from other social institutions and habits, which despise the present and are turned to the future or the past, by the fact that it is always turned to the present."



From society dances in Hotel Esplanade, "Svijet", 1928

The lady of the house and the maid, "Svijet" 1928

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The presentation of Zagreb in Copenhagen was organized with joint efforts of the Croatian Institute for Movement and Dance and the RADIO 101.

The project was financially supported by:
The City of Zagreb Cultural Fund
Open Society Fund Croatia

Organization team of ZAGREB in COPENHAGEN:
Croatian Institute for Movement and Dance: Mirna Žagar (director), Zorica Željko (coordinator), Miodrag Krencer (technical director), Irina Krlić (secretary)
RADIO 101 : Igor Čopić (director), Drago Perić (editor)

Initiated by Trevor Davies as director of Copenhagen International Theatre and Kanonhallen and the to it joined project A NEW EUROPE, Zorica Željko was chosen as coordinator between the Danish and Croatian organization and also a team to suggest possible programme naming a professional for each of the subjects represented. The final selection of the programme was done by the Danish organizers Trevor Davies (K.I.T. and Kanonhallen / A NEW EUROPE) for theatre, dance, performance, Bent Eric Rasmussen (DENMARK RADIO) for the music programme and Marianne Bech (Roskilde Museum for Contemporary Art) for the visual arts.

The promoters for the programmes representing Zagreb in Copenhagen:

Gordana Vnuk – theatre, performance (Artistic director of EUROKAZ)
Mirna Žagar – dance, (Artistic director of DANCE WEEK FESTIVAL)
Tihomir Milovac – visual arts (Curator of Contemporary Art Gallery)
Fedja Vukić – architecture (Professor at the School of Applied Arts, Art Historian)
Ivan Doroghy – design (Lecturer at the Faculty of Design,
Director of ULUPUH – Zagreb)
Hrvoje Hribar – shortmeter film (Film director, critic)
Dagmar Ruljančić – animated film (theoretician, dramaturg)
Ivan Paić – experimental film (MM centar SC)
Drago Perić and Vlado Bogdanić – debates (Radio 101)

We thank Sanja Muzaferija and Dražen Kokanović for their efforts to organize the presentation of the fashion and rock-music scene which was unfortunately, due to financial reasons, impossible to realize. We further thank The Museum of Zagreb, The Museum of Arts and Crafts, The National and University Library, The Croatian Cinematheque, The Graphic Collection of the Croatian Academy of Science and Arts for the use of material in their possession. Our thanks are also addressed to our many friends and acquaintances who with their unselfish faith, trust and support helped us to endure and especially Zlatko Burić and Sonja Hindekjaer-Burić.

Zagreb in Copenhagen



For a week in the Spring of 1989 I was one of over one hundred theatre practitioners who were invited to Zagreb in order to hold an annual conference – the Informal European Theatre Meeting. Most of us were surprised and all of us were impressed. Impressed by the commitment and dedication of the artistic and the cultural community we all met – for most of us for the first time. Surprised to find how "European" Zagreb was and how explicit the need for an European dialogue was. Surprised to find a city which although clearly historic, was far from stagnant.

It was during this short but intense week that I first became acquainted with the important cultural institutions such as "The Zagreb Biennale", "Eurokaz", "Dance Week Festival" and met some of the individuals behind these initiatives.

The project "A New Europe" has been initiated by two independent cultural institutions in Copenhagen – Kanonhallen and Copenhagen International Theatre, and the initiative is now being integrated as a vital element in the international programme of Copenhagen European Capital of Culture 1996.

In the 90's we are witnessing an upheaval in Europe, not only politically but socially and culturally. The maps of Europe are being redrawn, the definition of "European" has been taken up to revision and the consciousness of Europe has been reawoken. With the collapse of communism, with the symbolic collapse of the Berlin Wall separating the two blocks of West and East Europe, hitherto suppressed forces have been unleashed in the void which was created. The process of change, which is often far from compatible or harmonic, has been, and promises to be, painful.

The dominating role of the state has been replaced by revitalised interest for the nation, the region, the city. The dominating role of classical politics has been replaced by a revitalised interest for religion and ethnic subjects.

In search of a New European identity, cultural questions become essential and the role of the arts and the artist becomes a central point of concern. In our postmodern age, where there is an unpredicted free but chaotic situation for the arts, the centres and the sources of cultural change are both many and for ever changing.

In this situation it seems natural not to focus on the traditional "centres" of Europe but rather to define new centres symbolising the restructuring of "The New Europe" and this is the point of departure of the programme "A New Europe"

We seek therefore to highlight cities in the throes of changes, reflected via artists of these cities. The cities included in the programme are Zagreb, Barcelona, Glasgow, Budapest, St. Petersburg and Marseilles. Cities with a strong regional consciousness, at the centre of new nations. Cities becoming revitalised and at points of contact between different cultures where the role of the arts are extremely important.

Barcelona as the centre for the Catalan culture, Glasgow as perhaps the "European Capital of Culture" which has shown the power of such an initiative for the redefinition of a city's image and role, St. Petersburg on the eastern limit of the Baltic Sea, Budapest a cultural pearl which will be one of the dynamo's of central Europe, Marseille on the southern periphery of Europe.

The future of Europe will be decided in the periphery – rather than at the "centre" – and nowhere would this seem to be true than in cities such as Zagreb, a 900 years old city rediscovering its past and redefining its future, and facing this enormous challenge in a situation of instability and threatening chaos.

As the capital of one of the newest states in the world, Croatia – with a population

of some 4 million. A state committed to develop an economy based on free market principles; committed to developing a democratic society and a city facing the reality of the post modern era. The questions are countless and the risks numerous.

Risks of counterreaction, of political fanaticism, of speculation, of social tension, of commercial exploitation, of popularism, of international isolation, of neo-nationalism are all heightened in a situation where the future of the Balkan region and the former Yugoslavia is literally being battled out.

To initiate an international cultural exchange in this environment is naturally not something to be taken lightly, but after serious consideration it appears to me that it would be morally inconsequent not to try to realise the project.

It has to be underlined that this is an independent cultural exchange initiated by artists and individuals which although financially supported by both city authorities and both governments are in no way under official jurisdiction. Zagreb in Copenhagen is in effect a pilot project for Zagreb as one of the first and the largest international cultural exchange initiative after the establishment of the Croatian state. Focussing on the younger independent generation of artists as it does, with an ambitious and untraditional programme, and organised autonomously "Zagreb in Copenhagen" is the first test of a new cultural policy.

For me it has been a pleasure to work together with Zorica Željko and Mirna Žagar from the Croatian Institute for Movement and Dance and Drago Perić from RADIO 101 and their enthusiasm and devotedness to the artists they represent has been at times touching. Their partnership and their contacts with the art world of the city and their ability to attract support and sponsorship is to be praised.

Young artists have been selected for the project as we believe that it is the creators of today who write the cultural history of tomorrow, and we are also interested in writing history, maybe another history than the politicians are perhaps writing.

It seems important to think about the future, and not solely to focus on the "realities" determined by the political agenda of today. At the same time, the place of the artist in any new society can easily be marginalised, and we hope that an international manifestation particularly at this time in Zagreb can underline the artist role in the creation of a truly free and democratic society and the necessity of persuading artistic survival. International links are vital when old towns are reborn and new nations born, and we believe that links across Europe must be initiated to secure a bilateral flow of knowledge and inspiration.

For Copenhagen, the project is also a first step. Focussing on a city only known vaguely by holiday makers and now through the political debate, it aims at presenting an inspiring programme which will stimulate both local artists and an "open" public. Copenhagen is itself at a turning point and the project "A New Europe" is an attempt to open up the city and to challenge the city in its predictable international orientation for artistic and intellectual stimulus.

It is our hope that the project "Zagreb in Copenhagen" will not be a short lived, one way flow. Plans are already taking shape for a counter presentation of Danish art and culture in Zagreb and the possibilities of joint projects are feasible during 1996 when Copenhagen will be "The Cultural Capital of Europe" – a year in which the city will hopefully provide a European platform for progressive, innovative and uncompromising art which should reflect the many cultures of Europe.

Trevor Davies



A. P. Chekov: THE THREE SISTERS

Translation – Vladimir Gerić
 Concept and direction – Branko Brezovec
 Dramaturgy – Gordana Vnuk
 Movement – Jasna Knez
 Set-design – Tihomir Milovac
 Costume design – Barbara Stupica
 Costume assistant – Mirjana Zagorec
 Music – Dario Bulić, Brina Jež-Brezavšček
 Video – Zoran Pezo, Plavi film and Gama Studio
 Video editing – Vladimir Petek and FAVIT

Cast:

ANDREY SERGEYEVITCH PROSOROV – Damir Šaban
 NATALIA IVANOVNA (NATASHA) his fiancée, later his wife – Doris Šarić Kukuljica
 OLGA, his sister – Marica Vidušić
 MASHA, his sister – Metka Trdin
 IRINA, his sister – Ksenija Marinković
 FEODOR ILITCH KULIGIN, highschool teacher married to Masha –Davor Borčić
 ALEXANDER IGNATEYEVITCH VERSHININ, lieutenant-colonel in charge of a battery – Sreten Mokrović
 NIKOLAI LVOVITCH TUZENBACH, baron, lieutenant in the army –Branko Meničanin
 VASSILI VASSILEVITCH SOLENI, captain – Branko Meničanin
 FERAPONT, door-keeper at local council, an old man – Uroš Maček
 ANFISA, nurse – Uroš Maček
 WORKERS (sleeping) – Anastazija Debelli, Daniel Levan, Zdravko Stolnik, Ivan Sirotić, Antun Grgić.

This performance of THE THREE SISTERS is part of a whole which includes three other performances: THE THREE SISTERS: CHEKOV, BECKETT, BRECHT made in the "Mladinsko Theatre" in Ljubljana (Slovenia), BAAL in the "Albanian Theatre" in Skopje (Macedonia) and THREE NORAS WAITING FOR BAAL in Bergen (Norway). The above mentioned performances are at the same time both independent and related to each other: as commentaries, overlapping in unexpected places, bringing together different styles of acting, pointing out a diversity of contexts in which they had been created. Such a system of putting together different cultures and different texts can further be multiplied both horizontally (geographically) and vertically (using any text from the world of drama-literature). From the point of view of traditional dramaturgy, there is no particular thematic connection among the chosen play-wrights (Chekov, Ibsen, Brecht). The choice is deliberately accidental, as if we wanted to assemble authors from a school book on modern drama. What connects them in the project is the problem of the relationship between the text and its realization on stage, Lessing's Laocoon problem, the problem of iconoclasm.

In *THE THREE SISTERS* the dramatic signs are reinforced, the context is accentuated. The military milieu in which the original story takes place and which has so far been put into the background in most of its stage realizations, favouring the drama of the three sisters, is now actualized by the war reality in Croatia. Chekov's officers become Yugoslav Federal Army soldiers. Their women and wives are left alone longing for their homeland (Belgrade–Moscow). The other side of nostalgia is represented by the story of a refugee boy from Osijek (Croatian town badly shelled in war) longing to go back. The reality which is juxtaposed to Chekov is mediated through the use of high technology (video).

The "Mladinsko Theatre" production of *THE THREE SISTERS*: CHEKOV, BECKETT, BRECHT is on the other hand more interested in dramaturgical procedures and the way in which the three playwrights can cooperate in one performance. Juxtaposing Chekov (who gives the story), Beckett (who provides the discourse at the end of the 20th century ideologies) and Brecht (in charge of method). In *BAAL* the procedure is reversed – accentuated is the loss of dramatic signs and decontextualization. The landscape of Baal's drama is Baal himself, his own huge body. In *THREE NORAS* WAITING FOR BAAL, Brecht's *BAAL* is joined by Ibsen's *NORA*: unexpected, bizarre dramaturgical connections are established.

BAAL appears as a false solution to the problem of homesickness in *THE THREE SISTERS* and in *NORA* (return to one's true self) which is perverted into the return to the homeland of one's own body.

The whole project is a contribution to the development of a "new dramaturgy" which links several artists in Europe and America (Discordia, Robert Lepage, The Wooster Group, Ivan Stanev, Jan Lauwers, John Jesurun, Ulysses Cruz) whose interest in the still undiscovered possibilities of drama literature shifts attention from objects to relations.



Scene from performance

Scene from performance

TEOTER TRUKKE TROLLE

”Hwiddermorken”

(theatrical fairy-tale based on the novel of Gunte Groll)

Directed by – Rene Medvešek

Assistant director – Tanja Gabrić

Movement – Ksenija Čorić

Set-design – Rene Medvešek

Puppets – Željko Markovina, Slaven Macolić

Costume-design – Milena Medvešek, Franjo Horvat

Music by – M. Praetorius, I. Stravinski, D. Šoštaković, K. Penderecki, I. Kuljerić, C.

Nancarrow, Hana's and Martha's music box

Music editor – Zlatko Madžar

Light design – Olivije Marečić

Sound – Branko Pučeković

Production Manager – Goran Martinović

Cast:

Ljiljana Zagorac, Doris Šarić-Kukuljica, Branko Supek, Tanja Gabrić, Sven Medvešek,

Branko Meničanin, Damir Šaban, Mirjana Rogina

Production:

Zagreb Youth Theatre (Zagrebačko kazalište mladih) and MIG OKA.

Contact address:

ZekaelM, Rene Medvešek,
Preradovićeva 16, 41000 Zagreb, Croatia
tel: (+38/41) 43 10 98; fax: (+38/41) 42 74 95

Once in the future, we hope not yet the next year, less and less snow fell on Earth because of the altogether shitty movements. There were of course some falls, but what fell one could call waste that at times was so thick that from the quantities of smog, plastic scraps and pieces of yogurt glasses one could hardly see the sky. The snow then became a really precious item. In such sad times, without winter joy, there lived in a small Frigoland town a brother and sister, Uv and Marr, whose only wish was the one most difficult to obtain – to have one's very own Snowman. One day, Uv found out in a story that by help of a pot of water, a carrot and a pot they could make their dreams come true. With great effort, self-sacrifice and, of course, Frigolandian magic their wish came true. One night out of the refrigerator rolled out their Snowman. Real, their very own and what more – alive. In a split of a second they became friends and the Snowman took them through the old refrigerator on a most amazing picnic in his snowy, heavenly country. Looking at the clouds carrying the stars across the evening sky, the Snowman fell in love at first glance with the cloud Pirhannen. As they were travelling through the clouds' native country, two thieves, Zdupp and Bries, in search of snow-flakes, broke into their house. They stole the refrigerator with the precious snowy ingredients.

These greedy persons had thought of everything except one thing. They had hidden the Snowman in a cave belonging to the terrible snoweater, Holmprgist, that was eager to eat him up. In the cave, alongside the blind snoweater, there lived also his faithful box-singer Kuttukwiggen, the only being that could, with its song, pacify the terrible master. Uv and Marr will have a hard time trying to save their friend and to succeed in this you should wish the same.

TEÖTER TRUKKE TROLLER



A sketch from the programme book

Scene from the performance

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GESTA **"Search and Expectations"**

Story, choreography and direction – Ljiljana Mikulčić

Music-score written and performed by – Dalibor Bukvić

"Improvisation for Piano and GESTA"

Costume design – Nada Turčin

Make-up – Snježana Zagajski

Created and performed by: Nevenka Miklenić, Maja Đurinović, Jasmina Zagajski, Vanja Čirić, Ana Marija Sremec (Studio VEM), Snježana Abramović (Zagreb Dance Company)

GESTA is an artistic community consisting mostly of dancers and choreographers educated at the Zagreb Laban based "School for Rhythmics and Dance" and continuing upon the traditions of the now inactive "Chamber Ensemble of Free Dance". Most of the company's projects are centered around the collaboration with a wider scope of artists – visual artists, painters, musicians, film makers. Mostly, their work is produced within umbrella organisations such as SKUC (Student Cultural Centre,), the Zagreb Youth Theatre, Luna Film. What they work upon is mostly a poetic, associative dance theatre. Aware of the necessity for interdisciplinarity, within the contemporary arts, they make use of the wide and numerous possibilities of theatrical means and expressions – sound, words, video, film, movement. The company with its interdisciplinary approach to the performing arts, manifested primarily through dance and movement pieces and also through educational activities, as well as film production and book-publishing, is an active member of the Zagreb artistic scene.

The performance "Search and Expectations" is created through the principle of quest for a relationship between story and movement. The story itself deals with inner turbulences, the search for lost identity and the lack of it as a problem for itself, questioning events that happen independent of us, or just seemingly so. The split of one's personality echoes through the world compiled of all elements used within the performance itself.



Scene from performance

Scene from performance

STUDIO »MARE«

Sunshades

Cast:

Choreography – Mare Sesardić

Dramaturgy – Ivica Buljan

Costume design – Branka Donassy

Visual design – Igor Krpan

Light design – Olivije Marečić

Music – C. Saint-Saëns, F. Kreisler, R. Erwin (chosen by M. Sesardić and M. Kincl)

Performed by – Andreja Sulimanović, Ilijana Pirel, Maja Čuljak, Tina Marinić, Nikolina Mijić, Slobodan Vukadinović, Edvin Liverić, Pravdan Devlahović, Sorin David

Touch the bad woman

Cast:

Choreography – Mare Sesardić

Dramaturgy – Ivica Buljan

Music – G. Tartini "Sonata for Violin and Piano in g minor"

Costume design – Branka Donassy

Set design – Igor Krpan

Light design – Olivije Marečić

Performed by – Almira Osmanović-David (Croatian National Ballet – Zagreb) and members of STUDIO MARE : Maja Čuljak, Nikolina Mijić, Ilijana Pirel, Andreja Sulimanović; Hrvoje Rupčić (on congas)

STUDIO MARE is the youngest of the Zagreb-based dance companies founded in 1992. Exciting, full of energy and headed by choreographer Mare Sesardić, one time member of the "Zagreb Dance Company", director of her own dance-school and also teacher at the Academy for Dramatic Arts in Zagreb. Their first piece "Sunshades" won public acclaim and the following "Touch the Bad Woman" was not to be missed.

SUNSHADES are like a bridge connecting the two shores of time, traditions, both nature and culture, the evocation of the past yearning for the new. SUNSHADES reflect the atmosphere of the fin de siècle, searching within its dematerialization for a new synthesis. Their seeds are not just mere longings for the past, but a true wish to overcome the wild and immobile mass of ugliness by use of the power of beauty, fiction and the right to a different reality... SUNSHADES are a memory that dictates the gestures, the title and the subject's simplicity. "The Beach", "Breakfast", "The Salon" are each brought together through the visual culture of the video clip in which life's joy and weariness exist together and are inseparable. (Ivica Buljan)

Produced by

Radio 101, Studio MARE and Dance Week Festival

Contact:

Radio 101,
Gajeva 10; 41000 Zagreb, Croatia
tel: (+38/41) 42 41 22;
fax: (+38/41) 43 49 44

After "Sunshades" a gentle evocation of the time of impressionism surrounded by the atmosphere of war, the new performance of STUDIO MARE, "Touch the Bad Woman" is more a piece reflecting the trends of today. On the surface of the nineties the depths of an erotic space have been wiped away. The dancers no longer need one another. They can and do indulge in their own energy and feeling of their own bodies. Numerous chamber-like stories are turned into spectacle. The story of three cover girls, the Mistress and the Servant, the story of the fight between two gangs. One attacks with perfection and the other with cheekiness. The hypertheatralization of "Touch the Bad Woman" takes away all seriousness and turns it into a floating show, a concert and a fashionable showroom. The outer bliss is an investment for the inner one. The luxury of the performance itself does not ask of the audience to watch, but to forget and try to feel. The humour in "Touch the Bad Woman" comes from the emptiness itself. The dancers are left to the game to overcome one another, to repeat the rules of a world that spins in place. The spectacle can also be the bra, the metal construction, Tartini, the drummer, the Mistress' narcissistic dance, the light effects or like the faithful dog to the last detail theatrical Servant.

Attempt and strength are subordinated to form, elegance and ecstasy. "Touch the Bad Woman" respects the traditional architecture of a dance performance but introduces into it new techniques, a neobaroque charm, the simplicity of a gymnast and the cult of the individual. Three girls play with the congas, they dance, they leave. A primaballerina enters, followed by a servant, changing the stage in a narcissistic outburst. In the very end they meet in what for the dancers is the only possible and serious space – that of their own physical and psychic balance. TOUCH THE BAD WOMAN – no one dares. (Ivica Buljan)



Scene from performance "Touch the Bad Woman"

Scene from photo exhibition of the performance "Sunshades" by Slavica Subotić

LJILJANA ZAGORAC

"Without Control"

WITHOUT CONTROL

Choreographed and performed by – Ljiljana Zagorac

Costume design – Goranka Močnik

Light design – Olivije Marečić

(Prize winning choreography at 1st Choreography Competition held in Zagreb at "Dance Week Festival" – 1989.)

Performed in Zagreb (Zagreb Youth Theatre), Paris (Le Regard de Cygne – "Workweek", 1991; Theatre de la Cité International, 1992), London (The Place, 1992).

Filmed for the Croatian Television, 1992.

SOUNDS OF DANCE

Choreographed and performed by – Ljiljana Zagorac

Costume design – Goranka Močnik

Light design – Olivije Marečić

THE BLINDFOLD DANCE

Choreographed and performed by – Ljiljana Zagorac

Costume design – Goranka Močnik

Music – Lola V. Stain (Mansarda "I Have a Shadow by Night and no Body by Day")

Light design – Olivije Marečić

Contact:

DANCE WEEK FESTIVAL, Zekaem,
Preradovičeva 16, 41000 Zagreb, Croatia
tel: (+38/41) 42 26 65;
fax: (+38/41) 42 74 95

Ljiljana Zagorac graduated from the Zagreb "School for Rhythmics and Dance". Long time member of first, "Terpsichore" and, later, of the "Zagreb Dance Company", she decided to try her luck as a solo performer – dancer and choreographer. Her first piece *WITHOUT CONTROL* won her first prize at the 1st Choreography Competition organized by "Dance Week Festival", Zagreb in 1989. Following this event she was invited as a choreographer and dancer to participate in a meeting of artists from West and East Europe at "Ete de l'Est" in Aix en Provence. The following year saw her in Paris performing at the international dance festival "Workweek" at the "Theatre le Regard du Cygne". Well accepted, she was invited to participate with her close collaborators Katja Jocić (choreographer, directress and dramaturg), Nikola Šimunić (sculptor) and Boris Leiner (musician) at the international project SKITE in autumn 1992. Her project was chosen to represent SKITE at the presentation of the whole event at "The Place" in London.

In her choreographer's and performing experience she is not interested in following a specific dance vocabulary or technique, but rather to follow her own body and search for its possibilities. Basically, she follows her own inner impulses. French dance critic, Lise Brunel, for Ljiljana's powerful and specific energy once wrote. "...brutal, but elegant, powerful yet like a swan", maintaining that she is more frank in the search of movement purity than most of her colleagues especially those from the previous East Europe usually are. Apart from performing her own pieces, Ljiljana is often to be seen in theatre performances and productions of major theatre companies in Zagreb, Rijeka, Varaždin and other cities within Croatia.



Scene from "Without Control"

P E R F O R M A N C E

UNIKUM / Klagenfurt (Austria) and **KUGLA** / Zagreb (Croatia)

"LABOREM EXERCENS"

A coproduction between Austrian artists – Emil Krištof, Gerhard Pilgram and Alli Gaggla
and Croatian artists – Damir Bartol, Damir Prica-Kafka, Nino Prišuta

We thank Đurđa Fućkan M. S., for the information that inspired our work

Idea and direction – Damir Bartol

Performers – Damir Bartol, Nino Prišuta

Composition and musicians – Alli Gaggla (voice and sound), Emil Krištof (rythmic events),
Damir Prica (saxes)

Composition, audio-tapes – Charlie Morrow

Picture and set – Damir Bartol, Gerhard Pilgram, Wofgang Maierhofer

Technical aid – Martin Schoffman

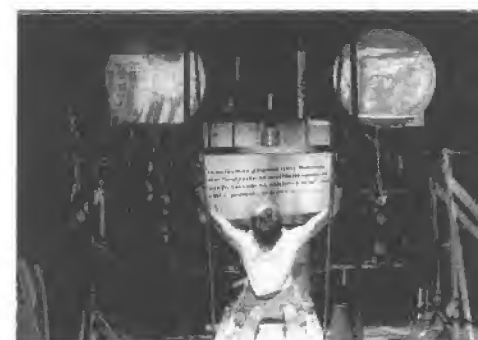
In the performance we use the material for the slides belonging to Dr. Ivan Buzov.

In the the performance we use ideas found during long walks with Little Hanna and
the Dog Bruno.

The production was helped by:
Universitätskulturzentrums UNIKUM, Klagenfurt / Celovec
City of Zagreb, Culture Fund
Zagreb Youth Theatre (Zagrebačko kazalište mladih – ZeKaeM)
Cultural Centre – Čakovec, Croatia
Charlie Morrow Associates, New York

Contact:
UNIKUM, Universitätstrasse 90,
A-9020 Klagenfurt / Celovec, Austria;
tel: +463/26 26 21; fax: +463/ 27 00 100

We are going to tell you a story, in which today's economy is the devil and the stock market is the place where the mouth of a human being is changing into the catching jaw of a beast. You will see that this is the place where corrupt bloodhounds of muffled up owners are escalating against their human destiny. This is the place where human labour, dignified or not, is shamelessly turned into a piece of paper which is nothing but a meaningless formula, nothing but a design, a mathematical proportion, an arithmetical correlate, a secret colour. You will witness how this money will be jet crashing like rockets into sandhills, into seabags, into clouds and cornfields and changing human beings into objects from clay. You will witness the way we are going to abuse money as an object in supermarkets, in banks and at gas-stations. We are going to play our game with the world-business and lead it to a Better Sun.



Scene from performance

Scene from performance

NENAD DANČUO

Nenad Dančuo, born in Zagreb 1954, graduated from the Academy of Fine Arts, Zagreb in 1977. At the same time, being a good alpine ski-racer, he attended numerous international ski races. He lives and works in Zagreb. Since 1979 he had eight solo exhibitions in Zagreb. His activities also include performances and murals in public spaces.



Scene from "Stop the War", performance, 1991

Scene from "Fly me to the Moon", performance, 1993

SCARED GIRAFFES

"Swan swamp"

(based on the theme of "Swan Lake")

Cast:

Directed by – Zorica Željko

Music by – P. Ø. Jorgensen

Choreography – Mirna Žagar

Costume design – Mirjana Zagorec

Set design – Zorica Željko

Light design – Olivije Marečić

Masks – Miljenko Sekulić

Performed by: Senka Bulić (The Black Swan), Emil Matešić (The Magician); Almira Osmanović-David (Odette), Dejana Pavić (Swan I), Mirna Sporiš (Swan II), Zrinka Klarić (Swan III), Andreja Široki (Swan IV), Jura Novoselić (on the harmonium)

SWAN SWAMP is an oniric space of freedom that is to be found beyond the real world. The place is not necessarily Utopia. The Non-World that is deformed in the mirror by the world of growing entropia of contemporaneity.

The hero of "Swan Swamp" is an individual and at the same time the relationship between + and –, ying and yang, materia and antimateria, brought to paroxysm of being by the creation of our real world. The fruit of a raped womb, penetrated for a thousand and more times. The plan of geometric progression, the use of fruitfulness for the purpose of negation of life itself. The wish to create it, the negative use of the Divine power. "Go and Multiply". The paradox for us all – "One could and should have stopped its creation". Thousands of monsters that by their adoption, need to pacify the conscience of the World that had allowed them to be. She (the Hero) the antipode of Shelley's Frankenstein created by the mimicry of our conscience, should live scorched by predetermined destiny. Suffocating with faith in the future of the World. The result of merchants dealing weapons and sticky democratic politicians. She searches for her share of Freedom to find it in a deformed romantic dream of "Swan Lake". In love with ballet and Tchaikovsky, she finds her place there where the stygma does not exist. Here she is still not discharged from the planet.

Coproduced by:

Kopenhagen International Theatre, Kanonhallen (Kopenhagen),
Croatian Institute for Movement and Dance, Zagreb Youth Theatre

Here is the dream of all dreams, the black hole of the Universe. In the dream she is the Silver Flyer from the Marvel Comics. In love with poetry and freedom – the one who acts the role of God. The one that is crucified for the benefit of Mankind.

The errand: to reach the sky standing on the earth – the touristic maxime of the Cook Islands.

The dreamlike "Swan Lake " is transformed into a Swan Swamp. It is here that in the oniric scenery the truth outgrows Utopia. The Utopistic oniric spirit melts under the thundering of drums in the night.

Somewhere in the future, our Hero is the bastard of the new Global World Politics and a normal exchange of the + an – states dreaming his own story. It rests upon us not to try to understand it. The Ratio in this very story has no role. All is to be felt.

The viewpoint from this position seems like a two-way stream – the judge and the judged. On these crossroads one should think of the performance trying to grasp and to articulate questions about ourselves.

The Universe still expands: Just as the Confucio Butterfly succeeds in moving

not only the whole world by a mere flutter of its wings, but also the Universe. Not only with us, but also with you, our dear friends, my people chase the last of the gods from their dwellings and soon one will have to scream out for mankind "Save those imaginative beings".



Scene from performance

Scene from performance



CONTEXT AND CONTINUITY

The fact that artistic phenomena and events should be explained as part of a CONTEXT was loudly proclaimed in the 1980s, taken over and asserted in the 1990s. These contexts may be artistic, finally saying goodbye to modernism as a utopian concept of continuous development and progress to broader ones, vertical and horizontal, cultural, national, social and political. The circumstances in Croatia (limited to Zagreb only) are a good example of how context is essential for the understanding and experiencing the contemporary art scene. However, another very important component is continuity or its confirmation.

In defining these two components our point of departure should be events from the early 50s and the 60s (geometrical abstraction, enformel, early concept) or events of the 20s and the 30s (cubofuturism, Dada, engaged critical realism and expressionism), and even those from the beginning of the century (secession, symbolism).

Discovery, or recognition of traditions (undoubtedly derived from the context of the European cultural setting) is one of the major originator of events and phenomena of the recent art scene. Generation wise, the authors taking part in this exhibition belong to middle and younger generations, coming of age in the early 1980s. They have confirmed their artistic status through a series of exhibitions during the past ten years. We can speak of distinctive individual artistic methods in art (painting, sculpture, installation, video, photography, performance) expressed in individual languages, strategies, myths or philosophies. This could also be labelled with a slogan of our time: "Every artist – a singular person", with

all his/her abilities and possibilities, dreams and intentions, backgrounds and passions. However, behind all these distinctions and differences we find a cumulative, carefully, subtly and above all (for decades) wisely accumulated and preserved experience. The traditional proclamation of contemporary artists to restraint and reduction is manifested as a pointed methodology and rationality and as a need to examine the central issues of both content and form as well as the medium itself.

The foregoing components point to certain significant aspects which should be taken into consideration if a comprehensive overview of the Croatian contemporary art production (particularly in Zagreb) is to be obtained.

Few more words about the context. Drawing parallels between the events on the art scene of Croatia and that of Europe is possible, even desirable. Recent history has been hard on Croatian artists, unlike European artists. On one hand, they were coerced into the framework and context of a state they had never and in no way belonged to; on the other, in the process of creating the new European history they have been marginalized and labelled as small, meaning – uninteresting. They have found their way onto the international scene as precursors of artist-nomads, divested or strongly recommended not to make use of the right to evoke their rich tradition. Only occasionally were they given a chance for personal affirmation. Despite everything, the communication with the world of ideas has never rusted. On the contrary, Croatian contemporary artists have for years maintained a vitality of thought and creativity, sometimes even anticipating the universal trends. The problem lies in the fact that in Europe, understandably, there is no (or hardly any) information on all this. Today, fortunately, it is clear that the utopia of the geopolitical and cultural map of Europe is outmoded, or better to say, the child has outgrown its toy. The contours of a better communication are becoming visible. The importance of this and similar cultural projects which bring together the so-called small, but also neglected (due to the domination of the "big") cultural centres is thus greater. It seems that Europe is faced with having to re-take its place in school benches and to learn or, at least propagate, fundamental knowledge about itself. To make their presence felt on the European art scene

requires from Croatian artists an additional effort since, apart from individual recognition, they have to make others recognize the insufficiently known values of the cultural environment they come from

Regarding the whole presentation of the contemporary cultural scene of Zagreb in Copenhagen, the part "Container Art" is of special importance because it was thought out as a place where pieces of work would be created on the spot. Artists gathered around this particular project are of different profile, interest or fields – the visual arts, theatre, video. It is a new, yet to be heard of generation ready and inclined towards interdisciplinarity as the contemporary vocabulary of communication.

On this particular occasion, the created projects are adapted to this unconventional idea of the use of containers as a space for both creation and experience using, at the same time, the suggestive significance of the container as a sign of quick and easy communication, change of place and as in this case exchange of artistic ideas.

Tihomir Milovac, curator of the Museum of Contemporary Art, Zagreb



MILIVOJ BIJELIĆ

Milivoj Bijelić, born 1951 in Zagreb, Croatia. Graduated from the Academy of Fine Arts in Zagreb in 1977. Postgraduate studies in Antwerp at the National Hogar Institute for Fine Arts in 1978. Member of Ljubo Ivančić's Master workshop from 1978 to 1980. From 1983 resident of Düsseldorf. Since 1980 had solo exhibitions in Zagreb, Düsseldorf, Nürnberg, Köln, Munich, Dortmund, Stuttgart, Kiel, Ljubljana. Group exhibitions – since 1977 in Graz, Sao Paolo, Düsseldorf, Ljubljana, Moscow. Represented Croatia at the Biennale in Venice in 1993.

Life is a quiz

*(a line from a television persiflage)
Questionability of art in the era of
technical availability of information.
The thoughts, parallels and
relativizations are the result of my own
contemplation of works, my
contemplation of their coming into
existence, the artist's comments, the
instructions of Blaženka Perica and my
conversation with them both.*

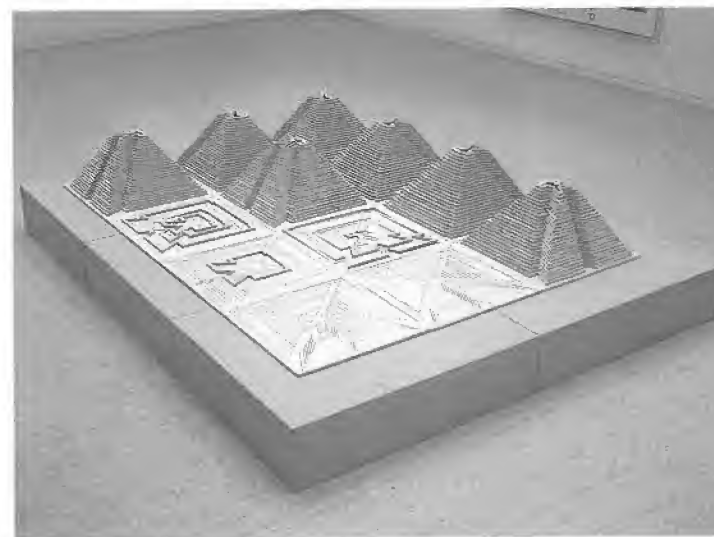
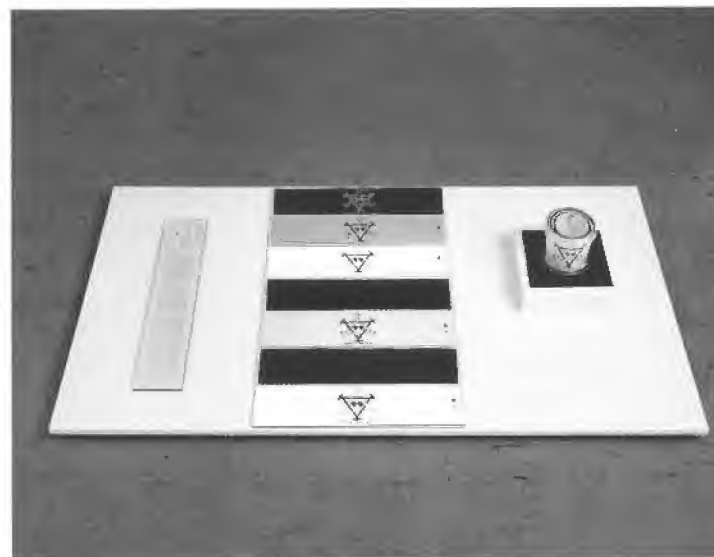
Visually, homo rebus appears as a universal personification of man, as a pictograph. Independent of language, but nevertheless placed between the word and the image, these signs possess an elementary understanding. When Bijelić illustrates his idea of man in both the linguistic and pictorial forms, he adopts the tradition of art theory that did not distinguish between rhetoric and art.

This significant viewpoint, put into practice by aid of Classical mythology and personification, was also a perseverance through the Christian centuries.

The visual expression of the notion aided to its interpretation, and vice versa, the interpretation equally aided imagination at searching for a more perfect visual expression. The strong bond between painting and literature has been observed since Horace's demand for "ut pictura poesis" (as in painting, so in poetry) and, turned into opposite, "ut poesis pictura" until this day.

Bijelić assumed for his standpoint Plato, who was well aware of the danger of deceptive sensory perception and therefore warned against visual arts. For him, the paintings of his time were no more than playing around with thoughts. Bijelić's works, on the other hand, deceive the viewer on purpose, teasing his/her perception like a conjurer at a village fair or a magician beguiling the audience at a variety show.

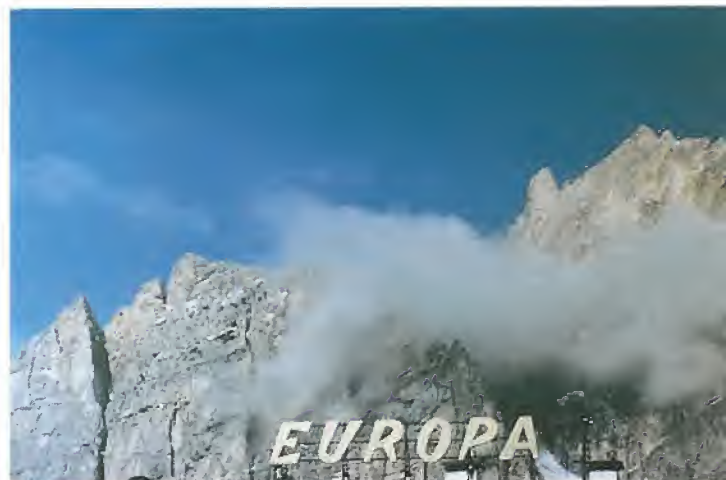
Hans Gunter Golinski, (From the preface to the catalogue of solo exhibition at the Modern Gallery in Ljubljana, 1992.



VLADIMIR GUDAC

Vladimir Gudac, born 1951 in Opatija. Has a B.Sc. in art history and literature from the Faculty of Arts and Sciences in Zagreb. Curator of the Students' Cultural Centre Gallery from 1980–1990. Lives and works in Zagreb. Since 1972, eight solo exhibitions in Zagreb. His activities also include public performances, conceptual actions and special book editions.

"Studying art history I've noticed that landscape and nature morte have been (together with religious topics) dominating preoccupations of the visual arts for centuries. In recent years (with a few exceptions) those topics are fading away so, for a moment, I felt that I was losing ground under my feet – my entire surroundings. Postmodernism is standing helpless in front of a landscape & nature morte. Internationally, sociology, psychology, economy, theory and practice of the electronic media, they all together closed those topics. What now? For example, in a exhibition to expose a landscape and a nature morte to renew a great tradition with something horrible, helpless, clenching one's teeth." Vladimir Gudac, 9.07.1993.



"Nature morte international", 1993.

"Europa 1993", 1993.

ŽELJKO KIPKE

Željko Kipke, born in Čakovec. Graduated from the Academy of Fine Arts in Zagreb in 1976. From 1976 to 1980 member of a Master workshop in Zagreb. Since 1982, has turned to more theoretical work such as writing articles and reviews for papers and magazines. In 1989 published a collection of essays "Illuminators of the New Cycle" and in 1992 a book "The Guide Through the Subterranean". Lives and works in Zagreb. Since 1976 more than thirty solo exhibitions in Zagreb, Čakovec, Rijeka, Maribor, Varaždin, Ljubljana, Castres, Gent, Reims, Marseilles. Exhibited as part of the Croatian national selection at the "Biennale di Venezia" in 1993.

"Is it really necessary to watch out for imitations now, when all the oil-paintings and objects of the world are being multiplied without limitations, special permissions and licenses, quite freely, unhindered by ethics? Is it necessary to break the endless row of mirrors or to destroy the numerous reflections, representations and images that chart a different territory of existence – different since it appears unambiguous and indifferent, yet increasingly intriguing and provocative with each new segment, precisely because of the banality of its scene, its superficial interpretation of the unattainable original model?

Give your lips the freshness of youth. Your hair will stand the scrutiny of the most experienced eye! Beware of imitations!

The provocative charm of Utopia is built into imitations. It draws us away from the desired territory of authentic images and objects which can only be guessed. We have never seen, touched or known them. Therefore we must live with the by-products and illusions because they are more alluring than ready-made constructions, disciplines and figures which are the means of obstinate attempts to force our way to the other side of the mirror. There a new mirror awaits and we must ask ourselves whether this is really advisable or necessary. Illusion can be used only for a very brief period and therefore it begets a new one – an imitation of its fundamental figure – to continue *ad infinitum*, elusive in the vast spaces of the new desert. Its infinities survive due to many fatamorganas, almost identical in meaning yet always refracted in a different way with each new cycle of interpretation.

Sold in all pharmacies – always of superb quality. (All depends on the position.) Their seductive fragrance gives you the glamour of irresistible attraction. Available in nuances: blanche, naturel, ivoir and ochre.

The new desert is on the verge of falling apart. It is to no avail to try to trick the chance or to obstruct the solid scheme planned in advance. Illusion, imitation and fatamorgana are all elements of images in which the fire of an eternal presence burns. It eats away at the margins of its own duration and there is imminent danger that one image will collapse into another. Things and shapes are about to be mixed. The thin thread of osmosis still holds in the face of chaos that can hardly be contained within the framework of the comprehensible. The new desert of obsessive images is an introduction into the plastic code of the Aeon of Entropy.

What is the secret of seductive lips? Your face needs colour We have the pleasure of inviting you – do visit us without obligation. Look around on the ground floor. Try it soon. Success guaranteed."

KIPKE, April 1993



"Cabinet of Prayer Machines", French Pavillion, Zagreb 1993, (From the theatre production "Wake up Pretty", directed by Jean-Michel Bruyer)

"It Fortifies and Revives the Nervous", oil on canvas, 1993.

GORAN PETERCOL

Goran Petercol, born 1949 in Pula. Graduated from the Academy of Fine Arts in Zagreb in 1976. Lives and works in Zagreb. Since 1977 several solo exhibitions in Rovinj, Zagreb, Sarajevo, Vienna, Milano and Marseilles. Participated in group exhibitions in Zagreb, Split, Skopje, Frankfurt/M., Dubrovnik, Toulon, Graz, Brighton, Edinburgh, Budapest, Antwerp, Los Angeles...

"When discussing self-preservation the same categories should be employed as to when discussing self-destruction" (P. Sloterdijk). The repetition of motion makes the working process regular, i.e. the evolution of the sequence predictable. The motions of an idea cannot be repeated *ad infinitum*, they are restricted by space and material. The inevitability of the cessation of one type of activity brings up the question of its resumption. If I resume my presence it is in the works differently felt. The disruption becomes the basis."
Goran Petercol.



"Sjene"/86, wire, various tripods, light. Installation, 1992.

"Sjene"/35 (Continuity), paint, metal d=25 (five pieces), light. Installation on the wall, 1992.

DUBRAVKA RAKOCI

Dubravka Rakoci, born 1955 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb in 1979. Lives and works in Zagreb. Since 1979 solo exhibitions in Zagreb, Frankfurt/M, London, Berlin, Milan, Bonn and Marseilles. Group exhibitions in Zagreb, Sarajevo, Mainz, Rijeka, Graz, Ljubljana, Carcassone, Brighton, Venice...

The "edged circles" continuously hold on in the continuum of space and time. These halts leave incisions which burst the entire perfection of the circle in the respective locality. Collections of traces are growing up, the attractiveness of which is contained in the huge but nevertheless uncomplete circle, the "prototype which always can change in any sub-form returning over and over to itself", as Dubravka Rakoci herself describes her motif.

If one regards it as God's measure of a circle or as the image of a god in which the centre and periphery coincide, as a serpentine of eternity or, as a geometric construction, as a hell-circle, Chinese chalk circle or a baroque soap bubble: The circle was regarded as a pure form for over a thousand years and more, as a prototype form, as the most persistent of all those forms which allow the human being to make himself an idea of his spiritual and real position in the world. Without a top or bottom, without beginning and end, without back and front the circle is the suspension of all contrasts and the form of mystic cognition. At the same time it constitutes a problem for geometry and mathematics that until now could only approximately be solved.

Stephanie Jacobs, from the preface of the exhibiton's catalogue in IFA galerie, Bonn, Germany.



Two Reds, 2r=536 cm

Aquarell, 2r=480 cm

MLADEN STILINOVIĆ

Mladen Stilinović, born 1947 in Belgrade. Lives and works in Zagreb. Since 1976 his solo exhibitions include Zagreb, Belgrade, Sarajevo, Tübingen, Varaždin, Sydney and Umag. From 1976 has contributed to group exhibitions in Warszawa, Paris, Zagreb, Amsterdam, Frankfurt, Sarajevo, Vienna, Moscow and Gent.

"To be a manufacturer of ideas – thoughts, not a consumer of material, is a device that Mladen Stilinović abides to at all times. The result of his artistic activities (film, book, sketches, pictures, texts, happenings, photography, objects, installation, collages....) have little in common with the esthetics, style, craftsmanship or execution of predetermined objects. I Paint but the Painting Betrays Me. I Write but the Written Betrays Me. In the production of thought he uses subversive material: the language of politics, banalities, kitsch, half-illiteracy, ideology and religious symbols, cakes, death, money, pain, = 0. The artistic disobedience is characterized by a persistent, cautiously, seemingly passive, unemotional, pointing out the very essence of a problem. There is no explicit message or moralization, no false optimism or pathos. The experience from film, based on the research of the relations between pictures, words and time stretch as leitmotives throughout his opus. It is difficult to pick out a particular piece of work without relating it to previous or future ones. One work denies the other, ironizing, seducing, mystifying, denouncing... It is therefore no wonder that his latest collages are realized from his new and old works – a collage of collages; a whole which is more than just a summary of

ingredient element. In principle, one should pay attention to everything. On the foundation, consisting of geometrically compounded daily newspapers, grouped are works executed during the last fifteen years. The geometry of Time consists of various amazing pieces: the contemporaneity of the new is confronted with its far and near past. Looking into the past, some of these pieces bear an aureola of a prophet, especially the ones referring to socialism, pain or money. MONEY EQUALS POWER EQUALS DEATH. Repeated are the already known groups of work, repeated is the past. HOW IS REPETITIVENESS CONCIIOUS? IS REPEATING THE ONLY WAY OF LEARNING? WHAT DO WE LEARN BY REPEATING? REPEATING? PRAYER?

Also repeated are the monochrome pictures that with their artistic vocabulary are the "most artistic" of all and yet paradoxically also the least vivid. This time they are composed of non-artistic material: grinded paprika, pepper, sugar. Exhibited for the first time are groups of work about names naming and the unnamely. WITH US IT IS A MISTAKE IN THE LANGUAGE AND THE SPEECH NOT TO NAME. ALL THE TIME SOMETHING IS HIDDEN. IT IS DIFFICULT TO UTTER SOMEBODY'S NAME OR NAME SOMETHING. IT IS ALL A GAME OF METAPHORES AND ALLUSIONS. YOU KNOW WHAT I'M TALKING ABOUT. And where are the cakes? The cakes are here because they bear no elements of time. Their duration is of very short period and it is a reason why we notice time and ageing the earliest.

The papers that are the foundation to all the collages are at the same time collages themselves, made up of photographs and texts on politics, economy, daily matters, art, sports, death and time. At the same time it is a terrifying media for manipulation: scenting of dead words. THE QUESTION IS HOW TO MANIPULATE THAT WHAT MANIPULATES YOU, SO OBVIOUSLY, SO DARINGLY. BUT I AM NOT INNOCENT – AND THERE IS NO ART WITHOUT CONSEQUENCES. The papers are the least expensive and the most practical base for displaying merchandise at a market. The market may seem picturesque and amuzing, but most often it means only one thing: poverty both of the merchant and the consumer. I SAW HIM SELL HIS WALLET. It is from this same reason that the artist does not exhibit his latest collages made up of older pieces on walls but on the gallery floor. Just as in an imaginative transformation of a worker's canteen into a brutal space exploiting the dead. The artist transforms the gallery into a fair of poverty offering all what he owns. LIFE MEANS NOT GOING TO THE COURT."

Darko Šimunić (From catalogue "GEOMETRY OF TIME – Collages 1993 – 1977).



DALIBOR MARTINIS

Dalibor Martinis, born 1947 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb. Lives in Zagreb. His activities since 1969 include a large number of solo as well as group exhibitions and performances in Zagreb, Bologna, Vancouver, Toronto, Montreal, Amsterdam, Lyon, Clermont-Ferrand, Villeneuve d'Ascq, Carcassonne, Hannover. Since 1971 he has presented his work at group exhibitions and festivals in Lausanne, Paris, Edinburgh, Venice, Rome, London, Tokyo, Paris, Milano, Graz, New York



Supper at Last, video installation, 1991

A Table as a Place of Sacrifice.
 A Table as a Meeting Point.
 A Table as a Learning Spot.
 A Table as a Medium.
 A Table as a Place for Negotiation
 A Table as a Tableau.
 A Table as a Status Symbol.
 A Table as a Field of Conflict.
 A Table as Establishment.
 A Table for the Last Supper.
 The Knights Around the Table.
 A Table as a Surface of Memory.
 A Table as a Hiding Place.
 A Table as a Sculpture.
 Supper as a Communication Process.
 Food as the Cause of Feeling Sick.
 Supper as an Announcement of Death.
 Supper as a Carnal Experience.
 A Table for an Artistic Panel Discussion.
 A Table as a Place of Intrigues and Treason.
 A Table-cloth as a Screen.
 A Table-cloth as a Canvas.
 Supper as a Narrative.
 Words Without Voices.
 Voices Without Words.
 Thirteen Chairs around the Table.
 Twelve Persons for the End of 20th Century.
 One Person for the Beginning of the 21st Century.
 Thirteen Sources of the Narrative.
 Thirteen Characters in the Narrative.
 The Art of History.
 The History of Art.
 Dalibor Martinis, 1992.

Detail from the video installation "Supper at Last"

C O N T A I N E R A R T

EMIL MATEŠIĆ

"Tchawlam" – (Performance and installation) Playture:

Players of the world unite!

Walter Rekist is an attitude engineer cloned in Paris in 1991. He is a clone, a new kind of human without a chromosome mistake. He is produced to satisfy the desire of the system. He deals and works with emotion and has a task to produce emotional reaction to make people more divided and dependable on the system. He is very expensive.

"I'm an engineer. Making Attitudes. My task is to divide you according to your attitudes. Using your curiosity to make you into a different person than your attitude is, your cocoon. My homework is your reaction. Your resistance is my victory. You are curious and don't resist, peak and touch, let go. You are my screen. Driving your thoughts, acting on your senses, letting go your emotion I switch you on and off. Be proud and angry and possessive, I like that. I want that. That is my job. I'm an engineer. Be my screen. Licking your warm hands, sincerely yours " – Walter Rekist



Detail from the installation

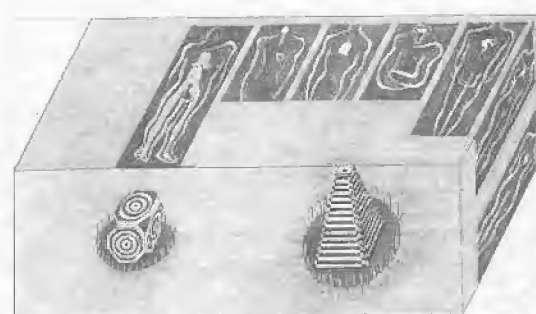
HRVOJE MARKO PERUZOVIĆ-ANTE ŽAJA

Hrvoje Marko Peruzović, born in 1971. A sophomore at the Academy of Fine Arts in Zagreb, resident of Zagreb.

Ante Žaja, born in 1966. Senior at the Academy of Fine Arts in Zagreb, resident of Zagreb.

"DOUBLENESS" 1993 (project)

* project suggested by Nina Butić, student of the Academy of Fine Arts, Zagreb

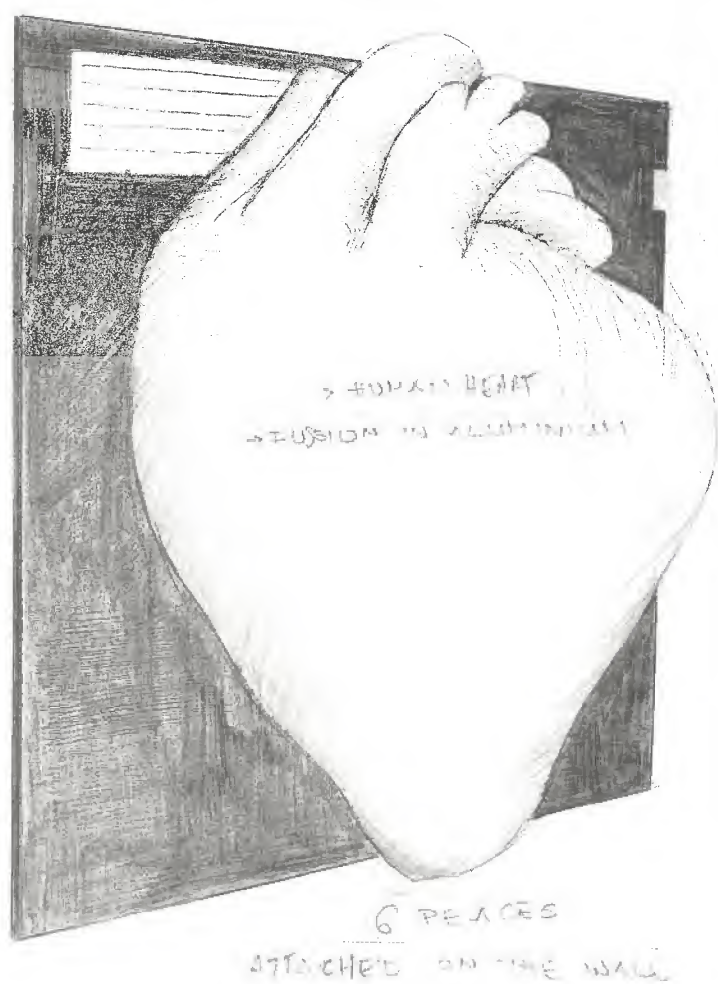


ZLATKO KOPLJAR

Zlatko Kopljär, born in Zenica in 1962. Graduated from the Academia di Belle Arti in Venice in 1991. Resident of Zagreb.



COMPUTER DISK 5,25"
WITH REGISTERED DAIRES



"The Sacrifice of Isaac" 1993 (detail of the project)

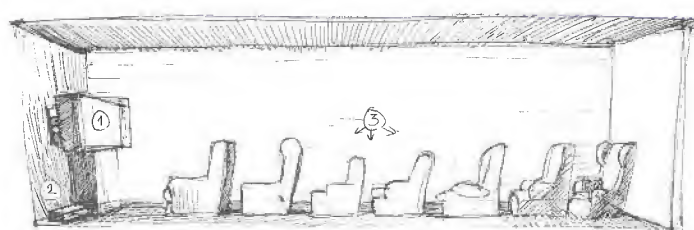
Sketch for the project

SIMON BOGOJEVIĆ-NARATH

Simon Bogojević-Narath, born in 1968 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb in 1992. Resident of Zagreb.



SIMON BOGOJEVIĆ-NARATH ~ VIDEO-INSTALLATION ~ UNTITLED ~ 1992



-INSTALLATION INCLUDING-

- ① - 1 TV MONITOR (THE BLUER, THE BETTER)
- ② - 1 VCR (1 TAPE - UNTITLED - (60 min / 19 min))
- ③ - 7 DIFFERENT CHAIRS (PLACED IN LINE IN FRONT OF TV MONITOR)

- SOUND SHOULD BE PLAYED LOUD (VERY LOUD)
- NO LIGHT SOURCES IN SPACE, EXCEPT TV-MONITOR LIGHT.

"Untitled", (scene from video-work, CALICO film, 1992)

Sketch for project

GREINER AND KROPILAK

Live in Copenhagen
LE QUATTRO STAGIONI DI
GREINER E CROPILAZZIO

"There are certain periods of time when one is struck by the intellectual and emotional effect of prophetic minds, for visionary ideas and projects aimed at encouraging hope and bound to enchant."

Vera Horvat Pintarić

The story begins in 1984 with the poster for "The Last Exhibition". Two well known and decent European gentlemen in the age of their own century, wearing long winter coats, are posing to Lord Snowdon for their Final Vision. Starting from that moment Greiner and Kropilak are travelling back in time / continuously changing clothes, as a critic said/ fast and unpredictable towards the springtime colours of their true childish adventures.

By coincidence "Zagreb in Copenhagen" takes place in August and September. Just like the present chapter in their lifetime journey; when they are stepping out from the ripe autumn into the long and hot summer... of Greiner and Kropilak.

Thank you.



G & K producing continuous and endless sheets of words and pictures
(Photo B. Cvjetanović)

A winter scene that becomes a trademark of an unusual
and uncomparative career

IVAN MARUŠIĆ

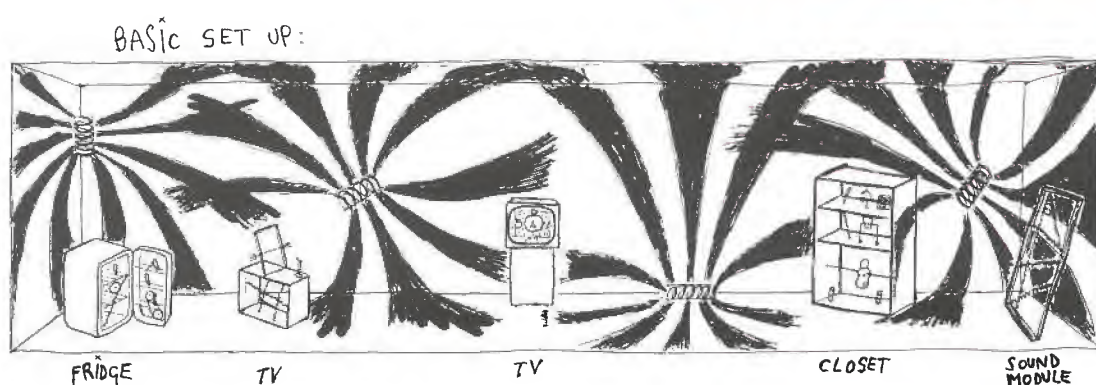
Ivan Marušić, born in 1969 in Zagreb. A student of the School of Engineering in Amsterdam. Shuttles between Amsterdam and Zagreb.

IT'S A FISH, 1993 (project)

Everything is happening in the box. The container itself is a box. A combination of an aquarium and a video game. The visitor has to use the given controls in order to see the lights and shadows, to hear the sounds and to observe the stories.

There are two sorts of devices inside the container. The story-telling devices have their own stories. Each one has its own set of characters, lights, sounds and controls. They have to be observed individually, one by one (VISITOR-BOX). Each visitor creates his/her own variation of the story.

The ambient making devices make ambient light and ambient sound. They are all controlled by the switches on the central switch board. Every switch makes the change in the ambient. Each visitor makes his/her own light/sound pattern. Can you play the game?



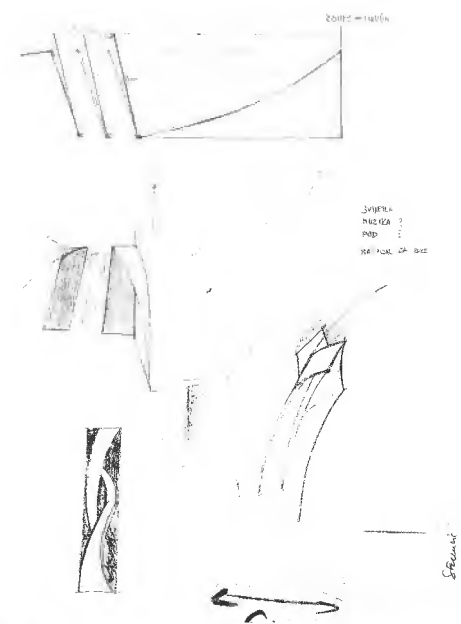
Detail from the installation

Sketch from the project

Detail from the installation

MILJENKO SEKULIĆ

Miljenko Sekulić, born in Nova Gradiška in 1959. Graduated from the Academy of Fine Arts in Zagreb in 1983. Resident of Zagreb.



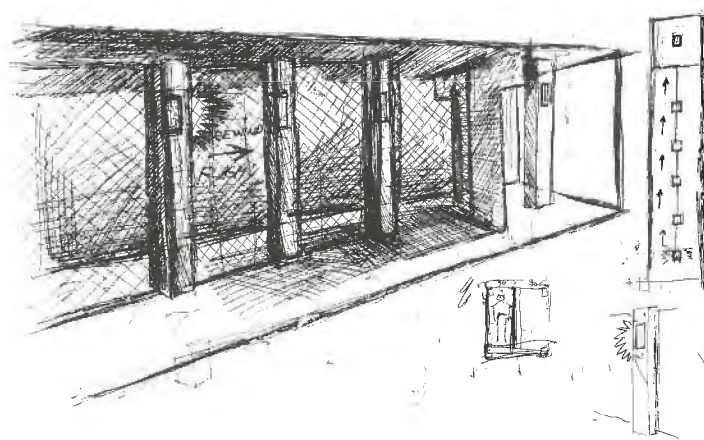
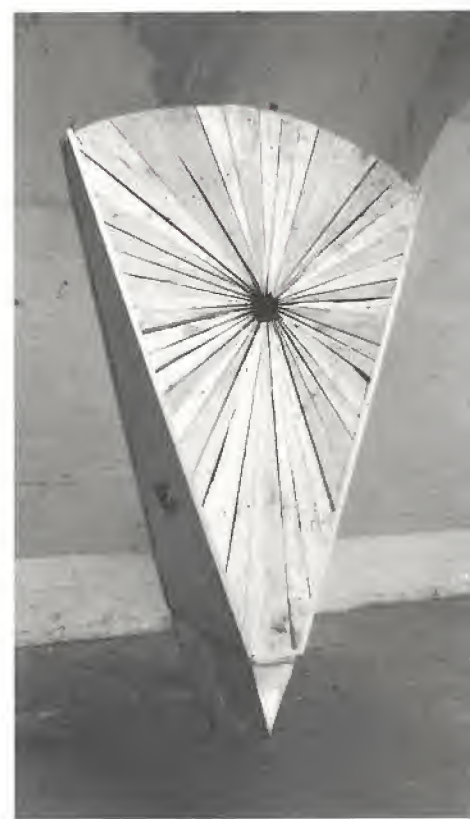
Sketch for the project

Detail of a project

DANIJEL KOVAČ – MIROSLAV NEMETH

Danijel Kovač, born in 1966 in Subotica. Senior at the Academy of Fine Arts in Zagreb (department of Pedagogy). Resident of Zagreb.

Miroslav Nemeth, born in 1968 in zagreb. Senior at the Academy of Fine Arts in Zagreb (department of Pedagogy).



Sketch for project

All Roads Lead to Sewers – (Kovač), wood/metal

Untitled, 1993, (Nemeth), fotocopy

HELENA KLAKOČAR-VUKŠIĆ

Helena Klakočar-Vukšić, visual and graphic artist. Graduated from the Academy of Fine Arts in Zagreb in 1982.

As member of the group ZZOT she has exhibited her works at: Gruppenkunstwerk in Kassel, Abatoirs '89 in Marseille, the Galerie Neon in Bologna. Solo exhibitions in Rijeka, Zagreb and Leewarden (Holland). Address: Zatišje 8b, tel: 537 328, Zagreb. Photos by Mladen Bašić. Helena Klakočar-Vukšić "A Form for the Real World"

The Journey (a choice of utility objects used by travellers through time and space)

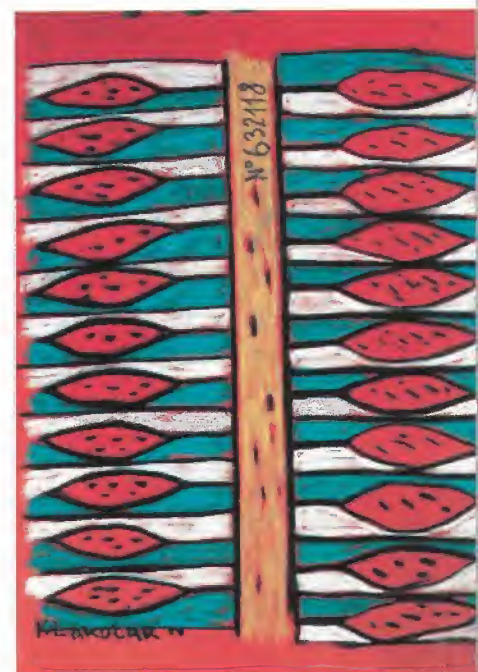
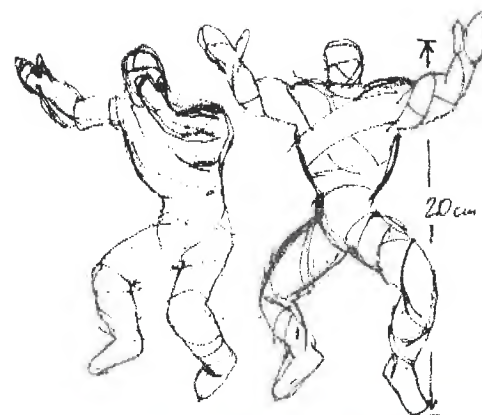
A Suitcase for Patience. Only 2,99!
A Suitcase for Weapons (with angle shaped bullets). Only 4,59!
A Suitcase for Speaking. Big Sale! Only 3,99!
A Suitcase for Cutting (Casual Acquaintances). Perfect Cut! Only 3,99!
A Suitcase for Listening. Only 3,59!
A Suitcase for Self-confidence. Only 4,59!
A Suitcase for Quick Decisions (Efficient against Spirit Paralysis). Only 2,99!

We introduce here our latest product! The Bodyguard Mummy. When you are alone and wish to be even more lonely. When you are aware that you are a stranger and wish to indulge in the feeling. When you find yourself in front of inquisitive eyes staring at you. Always and at all times you can rely on your little friend in your pocket... Your Mummy is here to help you! Hidden at arms length, you only need to activate his secret powers! By a simple touch of his left arm a 100 small mummies will, in a split of a second, form an impenetrable shield around you! Only 19,99!

For the difficult times of the Free Fall, Spirit Paralysis or a sudden attack of vertiginous silence we have prepared a special offer of curtains that will create

desirous atmospheres, either in a closed or open space. The curtains are sold together with easy to fold holders.

Ornament number 754
"The Melancholy Orchide"
 Only 1,99!
 Ornament number 35482
"Cold Gentleness"
 Only 1,99!
 Ornament number 214553
 New on the market: "Afrika".
 The African tribe Ashanti has used this ornament on their warrior's garments. The meaning of the symbols is "I am not afraid (of you)". Effects guaranteed! Only 2,59!
 Ornament number 632118
"Soothing Avenue"
 Available in a standard circular form or in a more luxurious "Corridor" version.
"Normal" only 2,59!
"Corridor" only 3,25!
 * Don't touch me, I'm not afraid of you, 1993 (detail of project)



Sketch for project

Detail of project

Detail of project

I N S T A L L A T I O N

DRAŽEN GRUBIŠIĆ – NEDJELJKO MIKAC

Dražen Grubišić, born on October 11th, 1969 in Zagreb. Graduated from the Zagreb Academy of Fine Arts in 1993. Exhibits since 1990.

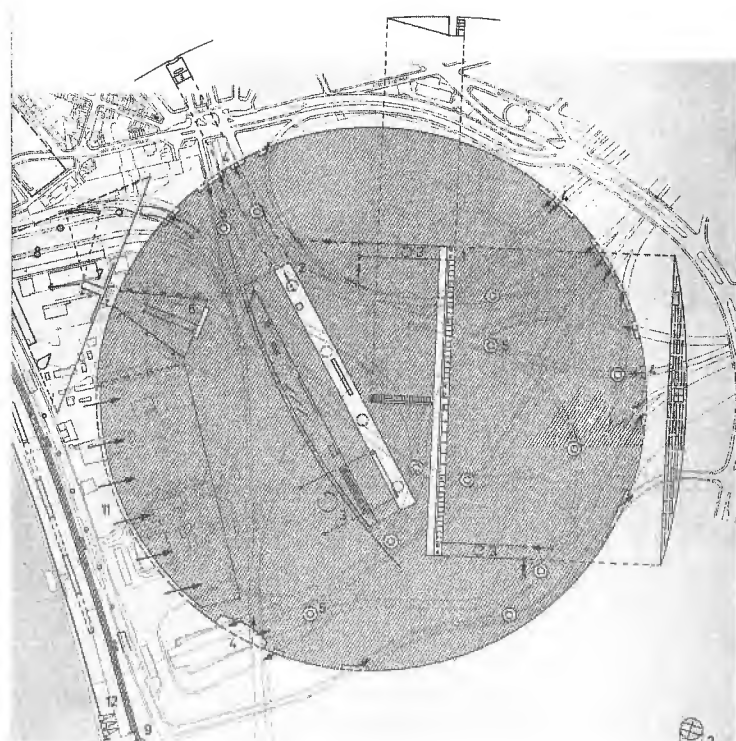
Nedjeljko Mikac born on September 22nd 1965 in Zagreb. Graduated from the Zagreb Academy of Fine Arts in 1993. Exhibits since 1990.

The tandem work of Grubišić and Mikac is the result of common interest found in the approach to the media of painting and sculpture. However, as much as they share this interest, their work clearly reflects individuality and a variety in the artistic language of both the young artists.

In creating these objects, which are wooden constructions connected by a mixture of glue and cement and finally tarred, the artists reveal their own fascination with architecture. They think of sculpture in the terms of architecture. Tamara Pecoja



Object "Heart in Flames", 1991.



SATISFACTION WITHIN THE CONTEXT

Examples of contemporary Croatian architecture

"Satisfaction Within the Context" aims to describe the creative strategy of three contemporary Croatian architects. The first important fact in their design strategy is the **RELATION BETWEEN PROJECT AND CONTEXT**. A relation which is active and vivid, although full of serious and profound thinking about **THE PLACE** where a single building is to be built.

The second fact is the positive attitude towards the Croatian **MODERN** architectural **TRADITION** which is obvious in the presented projects, but not in a "deconstructivist" or "New Modernist" way of thinking. It is a direct connection to one of the original ideas of modern movements: designing on an urban scale by means of a singular building.

The third fact is that a certain number of presented projects was designed for international competitions, which means that the context is not only **LOCAL**, but also **GLOBAL**.

The fourth fact is that the satisfaction is, but then again is still to be, because some of the projects have yet to become real buildings, i.e. are still in the process of developing.

Conclusion: "Satisfaction Within the Context" presents few architectural ideas and several real buildings, all related strongly to the specific cultural context of the contemporary world. And, as it is well known, it's not just the complexity but also the contradiction which make it.

Fedja Vukić, art historian



Milan Šosterič, Electric Distribution Company Building, Zagreb, 1973–81
(competition 1973)



MILAN ŠOSTERIČ, born 1942 in Vršac. Graduated in 1967 from the Faculty of Architecture, Zagreb. Until 1993 more than thirty of his projects were executed in Croatia

Milan Šosterič, Bread Factory, Makarska , 1971

Milan Šosterič, Telephone Company Building, Zagreb 1988

Milan Šosterič, Apartment Building, Zagreb 1992

BOJAN RADONIĆ, born 1964 in Zagreb. Graduated in 1990 from the Faculty of Architecture, Zagreb. Works in the Workshop "Contemporary Architects"

GORAN RAKO, born 1952 in Imotski. Graduated in 1978 from the Faculty of Architecture, Zagreb. Works in the Workshop "Contemporary Architects"



Bojan Radonić and Goran Rako
– Zagreb – midtown (proposal) –
superimposition, 1993

Bojan Radonić and Goran Rako
– Nara Convention Hall , (model) competition
– first round winning entry, 1991

Bojan Radonić and Goran Rako
– Parliament District in Berlin, (model)
competition 1992

Selecting items for the design exhibition, the main idea was to exhibit those projects that each, in a way individually, represents a highly creative level within the world of Croatian design and at the same time revealing the positions within a wider social context. The first of them is the Department for Design Studies founded in Zagreb, not more than three years ago. It is presented here through four student projects. Gradually, this institution will hopefully, thoroughly, change the present ignorant attitude towards design as a profession. So far it has not been achieved by the few significant Croatian designers despite their doubtless individual qualities.

This claim can properly be illustrated by the second chosen project whose author is graphic designer Boris Ljubičić. There can hardly exist a greater challenge for a creative potential than to design the visual identity of a new country. Boris Ljubičić was justifiably dissatisfied with the official approach, so he tried to think of the problem in a creative way. That excluded him from common realizations even though we might not agree with his every part. Although he remained lonely and mainly unaccepted in his efforts, this work should be presented as a confirmation of a highly-professional criteria within the Zagreb design studios.

The so called planned economy, a fifty year old experiment left destructive traces in the area industrial design. Croatian industrial design will only in the future find its clear definition and individual attempts are rare but welcome impulses.

Ivan Doroghy, graphic designer, lecturer at the Department for Design Studies of the University of Zagreb



Department of Design Studies:

Inja Kavurić; a student at the Department for Graphic Design – a project for the visual identity of the Sports and Recreation Centre at Šalata, Zagreb (tutor Stipe Brčić)

Jana Žiljak; a student at the Department for Product Design, 4th semester – a camera project for one hand usage (tutor Mladen Orešić)

Predrag Zagorac; a student at the Department for Product Design, 5th semester – a project of a home audio/video system (tutor Zlatko Kapetanović)

BORIS LJUBIČIĆ

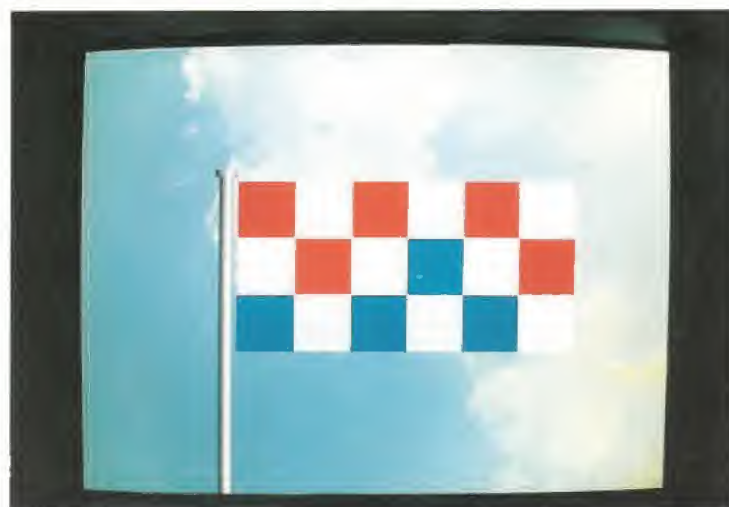
Born in 1945 in the Croatian town of Slunj. He graduated from the Academy of Fine Arts in Zagreb in 1968, specialized in painting under prof. Stančić.

Boris Ljubičić lives and works in Zagreb at the Studio International in Buconjićeva street 43.

He works solely in graphic design and visual communication projects, often realizing whole projects from basic graphic standards to the broadest repertoire including applications in press, signals and video media. Projects of international impact and prizes, that have presented to the world our situations are among others: VIIIth Mediterranean Games – Split 1979; Dubrovnik Summer Games 1984–1988; Music Biennale 1981–1983; European Championship in Athletics – 1990, EUROSONG – 1990; all play a significant part in the international visual communications arts scene.

Most of his other works have been mentioned and included in international catalogues, annuals and professional magazines.

KROATISCHE WOCHEN



Croatian Week – Stuttgart, 1991

Croatian banknotes project (hrvatska kuna) design contest, submission, September 1992

Independent project of the Croatian flag design, July 1990

Programme of Shortmeter Film for "Zagreb in Copenhagen" in August 1993

The programme is based on the works of a younger generation of authors and that of independent producers (regardless of whether they produced on their very own efforts or with some aid from the state television – Croatian Television)

We in Croatia have realised that the artistic quality of a film and the quality of a production are closely related, and in this sense the independently produced films have proved to be well ahead concerning both.

The selected films are mostly of recent date (1992–1993), with the exception of "Cherchez la Femme" from 1969 which in a witty and radical way anticipates historical controversies that have resulted in this war.

The aim of this programme is dual. First is to give an impression of our cinematography through a relevant, radical (some would say "MTVied") orthography of the younger generation. Although without enlisting feature films, we tried to ensure what one could recognize as "The New Croatian Film". The other aim was to present Croatia as an urban, natural, social and mental landscape. To use the film as a means of presenting vivid images of our country and to help contextualize the other parts of the Zagreb programme to be presented in Denmark.

(I) The first programme shows three war documentaries. Croatia as seen through these pictures is a dramatic space that does not live a usual life. By a series of films articulating the chaos of war, we try to find a balance between the impressions that the Danish could have formed about us through the news

they had heard, anyway trying to help them to understand our situation.

(II) The second programme is a follow up (both in spirit and themes) on the first three films forming thus a cycle about the postwar traumas and events.

(III) In the Third Programme we present two funky geographical and adventurous films:

– the legendary b l u b "Cherchez la Femme" that from a distant 1969 perspective presents Yugoslavia as a cultural chaos on the verge of disintegration.

(IV) In the Fourth Programme we shall present 12 video-clips produced in Zagreb during the past two years and which we chose believing that this type of production is just as important for the identity not only of the young Croatian cinematography, but also for our environment. Remembering the context itself, we have added here also a series of documentary jingles produced during the war by Tomislav Žaja.

Written by Hrvoje Hribar

I Programme: POSTCARD FROM HELL

How does it really look like to have the war around your house?

This programme offers six different approaches to the war and the recent situation in our country. The connection between these movies is in their non-conventional approach, either in the sense of style or viewpoint. Their central topic is the war period (Autumn 1991) and its consequences.

"MOZART 91"

duration – 28 min.

directed by – Kras Gančev

produced by – Vanja Černjul / Tuna-film

MOZART 91 is a speedy symphony of war images (shot usually during ferocious action on the front-lines) melted with Mozart's music and a contemplative text on the relativity of any spiritual value in situations such as this. Within its peculiar sense for form, this film brings together both MTV and Sergej Sergejevič Eisenstein.

"ANA AND HER BROTHERS"

duration – 30 min

directed by – Petar Krelja / Croatian Television

A well known film maker shows us a little girl of rare musical talent. She lives in Karlovac, a nice baroque town badly shelled by artillery. In spite of the war, Ana finds a way to continue with her guitar lessons, supported by her brothers and parents. The pace of life and the working rhythm of an educated, middle-class family, the destructive events of war – all are taking place with perverted simultaneity.

"THE WAR IN POSAVINA"

duration – 17 min

author – Zoran Erceg

produced by – Marija Bijelić / Croatian Television

Under this broad name we are to show 15 minutes of an incredible "verite" scene, taking place in the swamps of Northern Bosnia, close to the river Sava. A group of tanks is caught in a tank-hunter's ambush and the fight begins. It could end when the tanks either perish or get away. The battle goes on with the mechanical steadiness of a B-movie stunt scene. The difference is that this battle is the real one. Courageous cameraman Zoran Erceg managed to film probably one of the most incredible war-scenes ever taken. It's neither bloody nor naturalistic, but simply real in discovering the empty and paradoxical mechanism of battlefield events.



Scene from "Mozart '91" by Gančev and Černjul



II Programme: "THE DAY AFTER"

We show here several descriptions of the post war situation in Croatia.

"SPECIAL GUESTS"

duration – 14 min

directed by – Goran Đukić
produced by – Darko Šuvak / Calico Film

This is a film about a refugee community from the occupied Dalmatian villages now living in what used to be an expensive hotel on the Adriatic coast. The author shows this typical Croatian situation with a lot of formal radicalism and a bitter sense for attraction...

HOTEL "SUNJA"

duration – 35 min

directed by – Ivan Salaj
produced by – Ivan Salaj / Academy for the Dramatic Arts together with the Croatian Television

Sunja is the name of a little town which is situated deep into the occupied Zone and which somehow managed to remain under the control of the Croatian forces during this war and the period after. This combat-task required skill, stubbornness, sacrifices. Today, the veterans of the battles around Sunja contemplate about the past events (late friends as well), tormented by the well known sentiments of emptiness and uselessness of their own heroism

"BLUE HELMET"

duration – 25 min

directed by – Jelena Rajković
produced by – Jelena Rajković / Academy for the Dramatic Arts together with the Croatian Television

This is a film done by young female director, Jelena Rajković, dealing with hundreds of handsome males. Jelena acquaints us with soldiers who had joined the UN troops in order to be of use, either in Croatia or elsewhere, according to the UN peace-keeping mandate and who now dwell in their improvised barracks on noman's land, behaving as if they know what they are doing here and why. However, this is not always exactly so.

"THE HALL"

duration – 22 min

directed by – Neven Hitrec
produced by – Herceg and Drakulić / A W

This is a film about sixty handicapped children who were living in extremely bad conditions in a gymnasium in Split, the Croatian town on the Adriatic coast. After the Serbian occupation of the Dalmatian Inland, they were evacuated from their Institute. These days they sleep, eat, play and die in an inappropriate environment. The City government refuses to improve their living conditions because it simply wants them out of the district, without any further dispute.

The film shows the silent everyday life of autistic children and their nurses within the walls and occasional distant lights. Discrete and sad, the film despite its socially engaged spirit, tells a fine and subtle, visually brilliant, story of an existence so very different from ours.



Scene from "Blue Helmet" by Jelena Rajković

Scene from "The Hall" by Neven Hitrec

III Programme: BETWEEN HISTORY AND GEOGRAPHY

We shall see here whimsical viewpoints on the historical, ethnological, economical and political circumstances concerning Zagreb, Croatia and former Yugoslavia in general.

"CHERCHEZ LA FEMME"

duration – 60 min

directed by – Zvonimir Berković

produced by – Miro Mahečić

Zagreb Television (Croatian Television) 1969

This is a film dating back to 1969, written and directed by Zvonimir Berković, the famous Croatian director and script writer. The author who had influenced the younger generations with his sense of humor and a decadent style.

This is a b l u b containing footage from numerous documentaries, etno-movies, theatrical news-reels, political propaganda etc. praising the land and regime of Socialistic Yugoslavia. Berković used this material to talk about the Yugoslav woman and about Yugoslavia as a woman. The result of such comparison is a rather amusing diagnosis of chaos which can be of use to someone trying to understand the roots of today's events.

IV Programme: CLIPS AND JINGLES

Video clips:

MONTAŽSTROJ: "Croatia in Flames"

E.T.: "Prayer for Peace"

CROATIAN ALL STARS: "If Everybody Would...."

AMERIKA: "City"

ZELE : "Maida"

FUNNY HILL: "I Want to be Inside You"

DINO DVORNIK : "Strike Harder Maniac"

PSIHOMODO POP: "I am in Love with Myself"

NAOMI: "Naomi"

OVERFLOW: "Dorothy"

Documentary jingles: ZAGREB AT WAR (Series of 6 short documentaries)

duration – 3–4 min each

directed by – Tomislav Žaja

produced by – Darko Vunak

company – Luna Film

The Shelter / Storewindow / The Market / The Mission / The Holy Ghost / The Day of the Dead / Zagreb War Mix

This programme will present the visual and music standards characteristic for our city. We don't stand so bad with rock 'n' roll, although the market has never been so poor. The production of the music spots is not supported by the state and money is very short. The war production during the Autumn of 1991, has made possible some of the seemingly high-budgeted projects realized on a voluntary basis, both from the authors side as well as the Croatian television, as executive producer. We enlisted in this programme some of the war video jingles from the documentary cycle "Zagreb at War" directed by Tomislav Žaja



Scene from "Zagreb at War" by Tomislav Žaja



Scene from "Perpetuum Mobile" by Igor Kuduz

A RETROPECTIVE VIEW OF CROATIAN EXPERIMENTAL FILM

The Centre for the Multimedia Research of Student Centre Zagreb's University in co-operation with The Croatian Film League Zagreb and The Danish Film Workshop Copenhagen

SIESTA (1958)

Mihovil Pansini, Author
16 mm, b/w, sound, 6 min.

A MONOLOGUE ON SPLIT

(1961/62)
Ivan Martinac, Author
16 mm, b/w, sound, 9 min.

ENCOUNTER (1963)

Vladimir Petek, Author
16 mm, b/w, color, sound, 8 min.

DIRECTION (1964)

Tomislav Gotovac, Author
16 mm, b/w, sound, 7 min.

AUTOPORET (1980)

Ivan Faktor, Author
16 mm, color, silent, 10 min.

Selection of the film:

Ivan Pačić, MM centar SC

SCUZA SIGNORINA (1963)

Mihovil Pansini, Author
16 mm, b/w, sound, 6.30 min.

I'M MAD (1967)

Ivan Martinac, Author
S8, color, sound, 5.30 min.

29 (1967)

Tomislav Gotovac, Author
S8, color, silent, 20 min.

FLORESCENCES (1967)

Ante Verzotti, Author
S8, color, sound, 5 min.

production is represented by Maria, I love programmes, commentaries.

Special thanks to:

Dino Raymond Hansen,
Det Danske Filmværksted, Copenhagen

CROATIAN ART VIDEO

The Centre for the Multimedia
Research of Student Centre Zagreb's
University in co-operation with
The Croatian Film League Zagreb
and
The Danish Film Workshop
Copenhagen

PERPETUUM MOBILE (1992)

Igor Kuduz, Author
VHS, color, sound, 4.14 min.

ZYKLUS (1992)

Nathan Grozay, Author
VHS, color, sound, 15 min.

UNTITLED (1992)

Simon Bogojević-Narath, Author
VHS, color, sound, 12 min.

TEST OF INFINITE DREAM

(1992)
Vladislav Knežević, Author
U-matic, bw, color, sound, 9.30 min.

DISTURBANCE (1992)

Tajana Tikulin, Author
VHS, color, sound, 9.45 min.

ENERGY OF TAPE (1992)

Milan Bukovac, Author
U-matic, color, sound, 7 min.

TEST TONE (1992)

Davor Mezak, Author
S-VHS, color, sound, 5.30 min.

NOAH AND CEREMONIES ON THE WATER (1991)

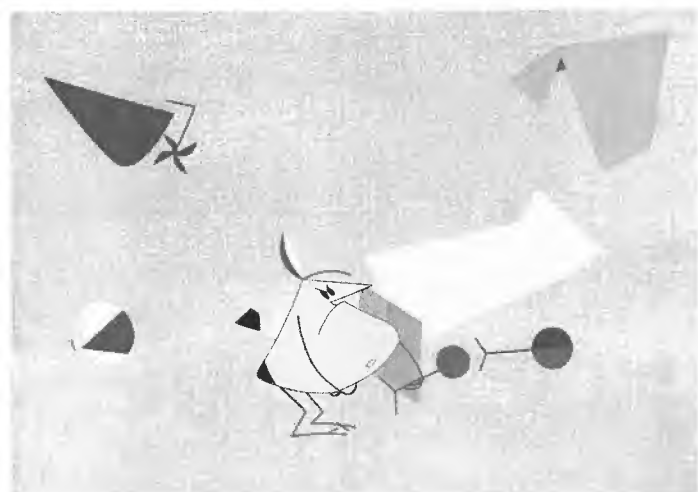
Slobodan Jokić, Author
film/video U-matic, sound, 18.37 min.

Selection of the film:
Ivan Paić, MM centar SC



Scene from "Smetnje" by Tajana Tikulin

Scene from "Energy of Tape" by Milan Bukovac



Scene from "Surogat" by Dušan Vukotić

ANIMATED FILM –

The past and present of the internationally famous studio of animated film "Zagreb-film" is represented with a collection of films both for adults and children.

The pride of the Zagreb School of Animated Film, that gained fame at the end of the 1950s, are an Academy Award winner "Surrogate" by Dušan Vukotić (Oscar in 1961) and the winner of many prizes, the exquisite "Satiemania" by Zdenko Gašparović. There are also more recent works by their famous colleagues such as "An Exciting Love Story" by Borivoj Dovniković. There are younger authors, Magda Dulčić and her "Rose", Krešimir Zimonić (The Album). The wartime lean production is represented "Maria, I love you!" of well known artist Joško Marušić and the recent production of "Paranoia" by Goran Sudžuka.

The selection of films for children includes an episode of a well-loved series "Professor Balthasar", known by children in 40 countries. These are witty cartoons whose artistic quality has secured for them prizes at many festivals and has spread the fame of the Zagreb School of Animated Films all over the world.

Dagmar Ruljančić

FILMS FOR ADULTS

SUROGAT (THE ERSATZ), 5 min 30s

Script – Rudolf Sremac

Scenography – Zvonimir Lončarić

Music – Tomislav Simović

Drawing, animation, direction – Dušan Vukotić

On a beach, a tourist is blowing up some plastic items.

In his world there is a surrogate for everything, even for emotions. There is love, jealousy and revenge. When a pin joins the game, tragedy begins.

IDU DANI (AS DAYS GO BY), 10 min

Scenography – Rudolf Borošak

Camera – Zlatko Sačer

Script, drawing, animation, direction – Nedjeljko Dragić.

A story of a man to whom the world does not permit to lead a simple existence.

SATIEMANIA 14 min

Filming – Franjo Malogorski

Music performed – Aldo Ciccolini

Music – Eric Satie

Script, drawing, animation, direction – Zdenko Gašparović

The fauna of a megalopolis, the pandemonium of the supermarket, the madhouse of a brothel, bars in fog, swaying of wheat, water and the hanged, as seen through the eyes of an animator in harmony or cacophony with the lyrical music of Eric Satie.

KAKO NAPRAVITI CRTANI FILM (HOW TO MAKE A CARTOON) 8 min 45s

Script – Zlatko Grgić

Scenography – Tihomir Bregar

Camera – Rade Pažameta

Music – Ozren Depolo

Drawing, animation, direction – Zlatko Pavlinić

How to make a cartoon? "It is very difficult" says the author.

OKRENUT ĆE VJETAR (THE WIND WILL CHANGE) 4 min 30s

Camera – Rade Pažameta

Music – Ljubo Stipišić

Script, drawing, animation, scenography, direction – Joško Marušić

The film is about the age-old struggle of people to survive on the Dalmatian sea, stone and soil. It takes place in the five minutes before a sirocco turns into a bora.

UZBUDLJIVA LJUBAVNA PRIČA (AN EXCITING LOVE STORY) 6 min

Camera – Valerija Radanović

Music – Davor Rocco

Scenography – Pavao Štalter

Script, drawing, animation, direction – Borivoj Dovniković

On the screen divided into eight windows, we follow the anguish of a little man who wants to reach his love guided by instinct and her voice.

ALBUM 10 min 30s

Camera – Franjo Malogorski

Music – Tomica Simović

Scenography – Srđan Matić and Krešimir Zimonić

Script, drawing, animation, direction – Krešimir Zimonić

A girl thumbs through her album and re-lives her childhood, youth, adulthood and old age, where the circle closes.

LEPTIRI (BUTTERFLIES) 10 min 12s

Drawing – Magda Dulčić

Camera – Teofil Basagić

Music – Igor Savin

Script, animation, direction – Krešimir Zimonić

The film is about the light which attracts us and the darkness we are afraid of. The girl in the mirror has difficulties in finding herself.

RUŽA (A ROSE) 8 min

Camera – Boris Sačer

Music by – Arsen Dedić

Script by – Dubravka Senčić

Animation and direction – Magda Dulčić

Seagulls take a girl into a magic world in which she also becomes a sorceress.

PARANOJA (PARANOIA) 4/min

Camera – Nikola Mirak

Music – Alan Bjelinski

Script, scenography, animation, direction – Goran Sudžuka

The hero is being chased. He locks himself into a room, but eventually has to face his pursuers.

MARIJA, VOLIM TE! (MARIA, I LOVE YOU!) 1 min

Camera – Srećko Brkić

Music – Zlatko Tanodi

Script, scenography, animation, direction – Joško Marušić

A brief black-out is a comment on the absurdity of the war in Croatia.

FILMS FOR CHILDREN**MAESTRO KOKO** 9 min 20 s

Music by – Tomislav Simović

Scenography by – Zlatko Bourek, Branko Varadin and Srdjan Matić

Script, drawing and animation – Zlatko Grgić, Boris Kolar and Ante Zaninović

An episode from the series "Professor Balthasar".

Elephant Koko uses his trunk for playing music until he catches a cold. The wretch's friends find him on the North Pole where animals use his trunk as a shower.

PTICA I CRVEK (A BIRD AND A WORM) 6 min 14 s

Music – Aleksandar Bubanović

Camera – Franjo Malogorski

Scenography – Branko Varadin

Script, drawing, animation, direction – Zlatko Grgić

A good-for-nothing and frustrated bird hates the whole world because it cannot fly. It tries to vent its anger on a merry worm.

VAU VAU (WOOF WOOF) 9 min 32 s

Music – Anđelko Klobučar

Script, drawing, scenography, direction – Boris Kolar

A dog terrorizes a bird, a snail and a hedgehog. A cat stands up to him. The dog brings in reinforcements, his puppies, but the cat counters that with the kittens. The puppies learn to miaow, and the kittens to bark.

BARBA LUKA (UNCLE LUKA)

6 min 43 s

Camera – Franjo Malogorski

Music – Ozren Depolo

Scenography – Srdjan Matić

Script – Mladen Bjažić

Drawing, animation, direction – Radivoj Gvozdanović

Old man Luka, Tigar the cat, Kora the turtle, Sinji and Bijeli the seagulls and Tomo the dolphin clean the polluted nature and the sea.

PČELICA JE RODENA (A BEE IS BORN) 9 min 45 s

Music – Tomica Simović

Camera – Franjo Malogorski

Script – Aleksandar Marks and Ranko Munitić

Drawing, animation, direction – Vladimir Jutriša and Aleksandar Marks

After being born, a bee falls into adventures. It finds peace only in the bee community.

VELIKI PROVOD (GREAT FUN) 6 min 30 s

Music – Davor Rocco

Camera – Rade Pažameta

Script, drawing, animation, direction – Milan Trenc

A piggy-bank escapes the boy who wanted to break it. It enjoys itself by spending the money. The boy and a detective look for the pig. In the process they break the world, and the pig remains in space surrounded by stars.

ZIMSKA ŽELJA (A WINTER WISH) 7 min 20 s

Camera – Franjo Malogorski

Music – Ozren Depolo

Script, scenography – Marjan Mancek

Animation, direction – Leo Fabiani

A boy makes a wish that Santa Claus brings back fresh air and sun into town. Santa Claus and his company set off on their journey.

POSJET IZ SVEMIRA (A VISIT FROM OUTER SPACE) 11 min

Script – Dušan Vukotić

Animation – Ante Zaninović

Scenography – Pavao Štalter

Drawing, direction – Zlatko Grgić

A girl meets a resident of a distant planet. Childish imagination creates a universe.

TRI LUTALICE (THREE VAGABONDS) 26 min 35 s

Camera – Franjo Malogorski, Teofil Basagić and Valerija Radanović

Scenography – Srdjan Matić and Marijan Pongrac

Idea – Vincenzo Stornaiuolo

Script, direction – Zlatko Pavlinić and Neven Petričić

A story about stray dogs and an old man who offers them shelter and makes friends with them.



Scene from "A Bird and a Worm" by Zlatko Grgić

Scene from "How to Make a Cartoon" by Zlatko Pavlinić

Scene from "Album" by Krešimir Zimonić

Scene from "Great Fun" by Milan Trenc



Sunday August 29th, 3,00 to 5,00 pm

Radiohusets Koncertsaal

Conductor: **Frano Krasovac**

Soloist: **Ivana Kuljerić**, xylophone

Luka Sorkočević (1734–1789)

Symphony No. 7

Boris Papandopulo (1906–1992)

Concert for Xylophone and Strings

Dubravko Detoni (1937) Forgotten

Music

Ludwig van Beethoven (1770–1827)

Symphony No. 2

(To be broadcasted on the same

evening at 8,00 pm on P2 Musik)

Monday, August 30th, 8,30 – 10,00 pm

Studio 2 at Radiohuset

The **ACEZANTEZ** Ensemble

Dubravko Detoni, Fred Došek,

Ivana Kuljerić

Music by Dubravko Detoni (1937)

Black Music

7 – 9 – 11

33 per 3 in 3

White music

From-To

Gymnastics for the Group

Euphonia

Waltz

(Direct broadcast on P2)

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PROGRAMME**

Saturday, September 4th, 3,00 – 5,00 pm

Radiohusets Koncertsaal

Lovro Pogorelić, piano

Bach-Busoni, Chacone

Ludwig van Beethoven, Sonata in

C-major, Opus 2, No.3

Frederic Chopin, Fantasy in f-minor,

Opus 49

Franz Liszt, Don Juan Fantasy

(First part to be broadcasted directly)

Sunday, September 5th, 3,00 – 5,00 pm

Helliglunds Church

"The Zagreb Soloists"

Conductor: **Tonko Ninić**

Luka Sorkočević (1734–1789)

Symphony No. 3 in D – major

Marko Ruždjak (1946) Andantino for

Strings and Cembalo

Milko Kelemen (1924) Improvised

Concert for Strings

Frano Parać (1948) Concert for Violin

and Strings, soloist Tonko Ninić

Boris Papandopulo (1906–1991) Intro

and Allegro Rustico for double bass,

soloist Mario Ivelja

Fran Lhotka (1883–1962) Scherzo for

Strings

Benjamin Britten (1913–1976) Simple

Symphony Opus 4

(First part to be broadcasted directly on

P2 Music.

Second part to be broadcasted later)

THE DANISH RADIO CONCERT ORCHESTRA

The Danish Radio Concert Orchestra was founded in the spring of 1939. Today the orchestra comprises of 42 musicians actively involved in producing top quality musical experiences in every thinkable genre of music under the daily leadership of conductor Borge Wagner. The Danish Radio Concert Orchestra records many hours of music for radio and television every year. The orchestra loves innovation and has an insatiable appetite for new musical challenges, either on its own or in cooperation with music friends and colleagues from the Danish and international world of music. A look at the orchestra's impressive guestbook reveals: Luciano Pavarotti, Jose Carreras, Placido Domingo, Manhattan Transfer, Niels Henning Orsted Pedersen, Toots Thielemans, Stig Rossen, Elaine Paige... the list is endless. Over the years, the orchestra has won many prizes, has frequently participated in international musical co-productions and has also managed to have several gramophone records released.

Dubrovnik-born outstanding young pianist and conductor, **Frano Krasovac** studied in Zagreb and Ljubljana and graduated at the Ljubljana Music Academy. Alternating his musical activities between conducting and teaching, he was and still is, teaching at the Dubrovnik department of the Zagreb Music Academy. His successful artistic start soon brought him to the position of the Chief-conductor of the Mostar Symphony Orchestra, where he created noticeable concert seasons for years. After further success in Croatia, Germany and Italy, he has recently been nominated Chief-conductor of the distinguished Dubrovnik Festival Orchestra, thus continuing in a notable way his prominent music activity.

Born in Pula, the brilliant young Croatian percussionist **Ivana Kuljerić** has recently graduated from the Zagreb Music Academy. During her studies she has frequented courses with Keiko Abe, Siegfried Fink and Jean Geoffroy, in addition to a prize-scholarship awarded by the Rotary Club which she spent with Klaus Trebelt.

She concerted with the Zagreb Philharmony and the Croatian Radiotelevision Symphony Orchestra. She made many recordings for the radio and television. Recently a solo timpanist in the International Alpe-Adria Orchestra in Italy, she is now solo timpanist at the Opera of the Croatian National Theatre in Zagreb. As member of the percussionist quartet "Supercussion" Ivana Kuljerić participated in many concerts in Croatia (also the Zagreb Music Biennale) and Germany, producing also recordings and CDs.



Krasovac in Concert
Ivana Kuljerić



Lovro Pogorelić was born in 1970 as the youngest member of the music family Pogorelić. He started studying playing the piano at the age of six and at the age of twelve he started working with the Russian pedagogue Konstantin Bogin. Last year he graduated from the Zagreb Music Academy in the class of professor Zvezdana Bašić. He held his first recital at the age of thirteen. Since that time till today he has held many concerts in his homeland and abroad creating a reputation not of a "Wonderchild" but that of an intelligent and sensitive young artists who is predestined to send the essence of the musical message through the black and white keyboards, constantly maturing his performance.

Reciting with famous orchestras, Lovro Pogorelić performed in Italy, Switzerland (Züricher Kongresshaus), Holland, Great Britain, (Queen Elizabeth Hall), France (Cannes – Festival International de la Musique Classique). In November last year Lovro Pogorelić played with the Zagreb Philharmony (conductor: Kazushi Ono) in the leading Cultural centres of Japan (Tokio, Kyoto, Yokohama). If we can judge by the reaction of the Japanese press, his interpretation of Sergej Rahmanyinov's II Concert for Piano and Orchestra in C – minor op 18, was a great success.

Dubravko Detoni (1937) has graduated in piano (S. Stančić) and composition (S. Šulek) from the Zagreb Music Academy. He continued his studies at the Accademia Musicale Chigiana di Siena (G. Agosti, A. Cortot), at the Warsaw Music High School (W. Lutoslawski, G. Bacewicz), at the Darmstadt Summer Courses (K. Stockhausen, G. Ligetti) and with John Cage in Paris. He has also worked at the experimental studio of the Polish Radio. He is currently producer-editor on Zagreb Radio. He writes a lot about music. He founded and still leads and plays in the ACEZANTEZ ensemble. In the process of his liberation from the rules of both traditional and serial music, Detoni has been much aided by his contacts with the Polish school. By the reduction on all parameters he has arrived to pure sound as his elementary constructional and energizing principle. Either in instrumental or vocal, as well as in electronic and synthetic music, "tachistically" vague or graphically precise, this pure sound always supports his imagination and his creation which often reaches the frontiers of visual association. Hence Detoni's explorations in the field of music theatre often surrealistically inspired, together with his preference for extreme simplicity and economy, sometimes with a good sense of humour and irony.

Works: 80 soloist works, chamber music, vocal-instrumental works, concrete electronic compositions, synthetic music, music theatre, multimedia shows. Series of radio and TV programmes, commentaries.

Book: PANOPTICUM MUSICUM, music essays, publications, projects, poetry

Awards: Grand Prix of the 6th Biennale de Paris, Premio Italia, La Tribune Internationale des Compositeurs UNESCO – Paris, Bedrich Smetana – Prague,

Dubravko Detoni has so far published 15 records

Fred Došek is a prominent Croatian concert pianist, for many years present in most of the important European cities, as well as in some American and Asian cities. He has also realized numerous recordings for radio and television and, record companies. A considerable part of his artistic activity has been directed towards contemporary music, often in close collaboration with important composers of our time and often with a number of first performances, too. Not less ample is his chamber music activity, within a broad repertory. In addition, his manifold interests have brought him to write a number of essays and other texts on music, together with many conferences, seminars, courses and similar manifestations.



Dubravko Detoni
Fred Došek



Zagreb Soloists on Tour

THE ZAGREB SOLOISTS

There were three basic phases in the development of the Zagreb Soloists that contribute to its interesting history. The ensemble was founded in 1953 through the Zagreb radio/television under the musical direction of eminent cellist and conductor, Antonio Janigro. His departure from the group in 1968 was the beginning of the second phase. During this transitory period, however, the group continued to meet and perform without a conductor. The responsibility of artistic leadership was turned over to the concertmaster of the ensemble, namely Dragutin Hrdjok, followed in 1973 by actual concert master Tonko Ninić (with the ensemble since 1957). With the concert master acting as the first among equals, the Zagreb Soloists found that they were able to achieve unsurpassed artistic results under these new conditions. The beginning of the third phase was marked by the introduction of a new law in their country regarding the status free-lance artists. The Zagreb Soloists were finally able to relieve themselves to set up their own permanent working collective of independent artists, the first organization of this kind in the Republic of Croatia. This new status within the country brought almost instantaneous international acclaim. The year 1981 was a new successful beginning for the Zagreb Soloists with 115 concerts around the world and three grand tours in North and South America and Europe. The ensemble proudly announce their 40th anniversary in 1994. The repertoire of the Zagreb Soloists deserves particular attention. The diversity and wide range of works, from the earliest masters to avant-garde, is a major component for the success of

the ensemble. The Zagreb Soloists also dedicate a large portion of their repertoire to the masterworks of Mozart, Vivaldi, Handel and Bach. The ensemble includes over 300 works on the repertoire from all the different musical epochs.

Members of the Zagreb Soloists:

TONKO NINIĆ, concertmaster first violin
VLADIMIR FIRST first violin
IVAN KUZMIĆ first violin
AUGUSTIN DETIĆ first violin
ANĐELKO KRPAN, first violin
IVAN MARTINEC second violin
VLADIMIR SVERAK second violin
JOŽE HALUZA second violin
IVAN MIMOHOĐEK viola
MARIN DUJMIĆ viola
MARKO PILEPIĆ, viola
ERNEST ZORNJAK cello
ZLATKO RUCNER cello
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P H O T O G R A P H Y

ZORAN FILIPOVIĆ

Zoran Filipović was born 1959 in Brčko, Bosnia and Herzegovina. He is a professional photographer and publicist, author of several books that have been translated and published in English, German and Italian. For a time he worked for the Magnum agency under the pseudonym ZORO. His texts and photographs have been published in leading European and international daily papers and magazines: The London Times, Le Figaro Magazine, Paris Match, La Vanguardia, Life, Die Zeit. Filipović has exhibited photos in most European capitals. He lives and works in Zagreb, Croatia.





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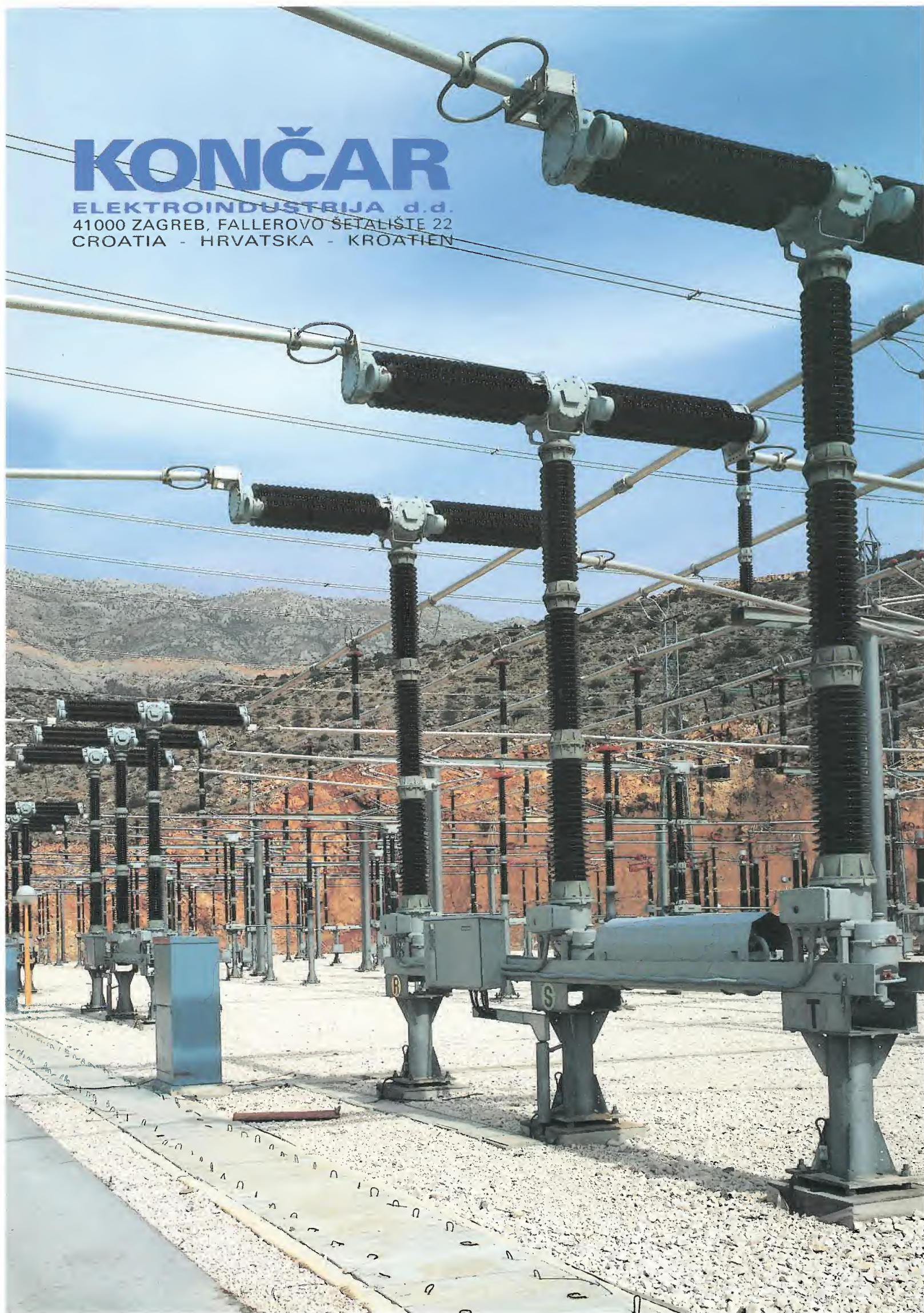
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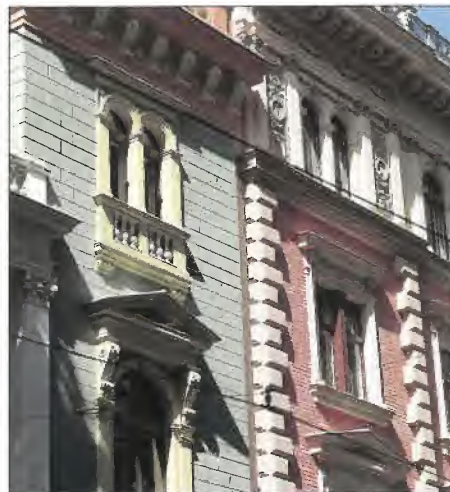
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From the very start, the foreign language instruction has been the Centre's basic activity. Today the Centre offers courses in English, German, French, Italian, Spanish, Russian and Dutch as well as Croatian for foreigners. Basing its work on market principles and financed only from its own income, the Centre has so far managed to educate many generations from both town and state and those participants are now able to communicate with Europe and the World. Every year, more than 2000 students of all ages, educational and professional backgrounds and interests attend our courses. We have not only students but also businessmen.

We collaborate with similar institutions in Croatia as well as with those abroad. Our aim is to permanently increase the quality of foreign language instruction and maintain high criteria for our students as well as for our teaching staff. We are in close contact with the British Council, the American Centre, the German Goethe Institute, the Italian Cultural Centre, the French Institute and the Croatian Ministry for Education, Culture and Sports. All this enables us to keep up with the latest achievements in the field of foreign language instruction as well as to quickly adapt to changes and demands that the new world order imposes. Today the Centre employs about 65 full-time teachers who work in the Centre's own premises situated in the very heart of Zagreb, but also in venues of companies both in Zagreb and its outskirts, ensuring integration of the young State into Europe and the World.

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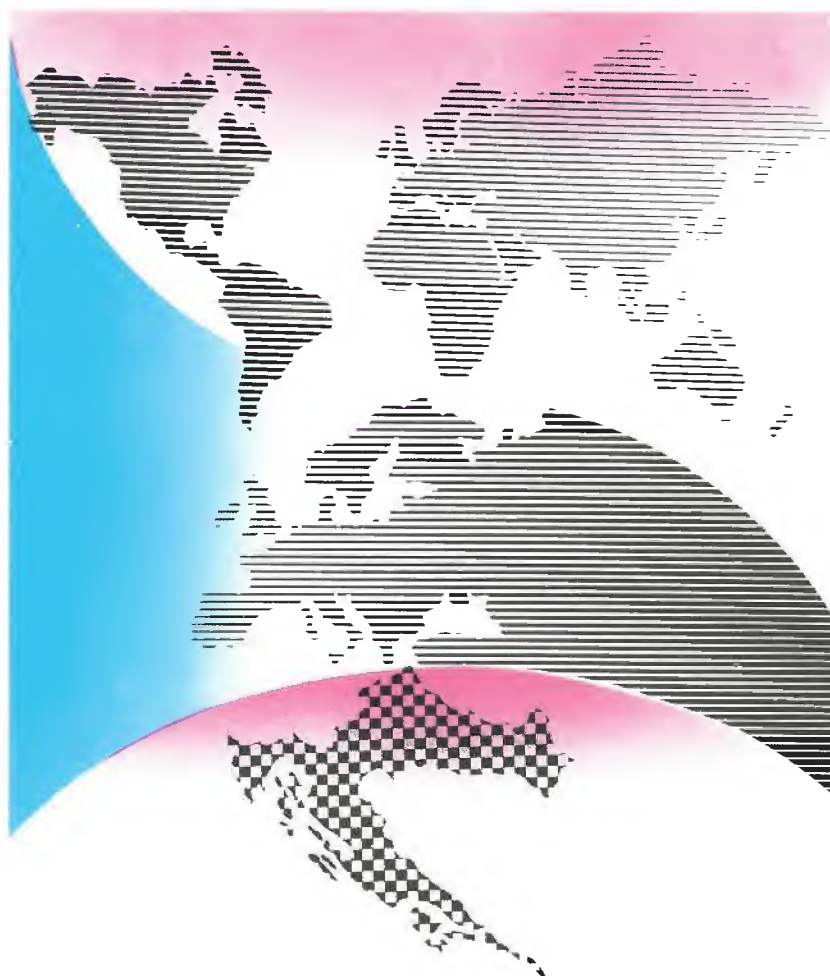


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JESENSKI MEĐUNARDNI ZAGREBAČKI VELESAJAM ZAGREB INTERNATIONAL AUTUMN FAIR



13.-19.9.1993.



Svjetska trgovina ima velike zasluge za povijest čovječanstva, a Zagreb i Zagrebački velesajam imaju u tome svoje mjesto.

Zagreb – metropola Hrvatske ima dugogodišnju tradiciju sajmovanja, koja počinje s 1242. godinom kada je odlukom hrvatsko-ugarskog kralja Bele IV Grad stekao pravo na održavanje sajмова. Moderno sajamsko poslovanje i nastanak Zagrebačkog velesajma naslanja se na tu višestoljetnu tradiciju, a Jesenski međunarodni zagrebački velesajam je najstariji i vodeći sajam na ovim prostorima. Član je međunarodnog udruženja sajмова (UFI) od 1925. godine, kada je ova međunarodna organizacija osnovana.

Na ovom sajmu se tradicionalno okupljaju izlagači iz cijelog svijeta, no on ipak prvenstveno predstavlja cjelovitu prezentaciju gospodarskih potencijala Republike Hrvatske, koja se sve više gospodarski priključuje Europi, kojoj i povijesno pripada.

World trade has rendered the history of mankind great services, and the city of Zagreb and the Zagreb Fair have made their contribution to it, too.

Zagreb, the metropolis of Croatia, has nurtured a years-long tradition of fair activities. It began for us as long ago as 1242 when the King Bela IV promulgated the Golden Bull announcing that the City of Zagreb was granted the status of «a free royal city with a right to hold fairs».

Modern fair activities and the very beginning of the Zagreb Fair is joining this centuries-long tradition. The Zagreb International Autumn Fair is the oldest and the leading fair within these regions. Since 1925 when this international organization was founded, it has been the member of UFI – International Union of Fairs.

Numerous exhibitors from all over the world are brought together traditionally at this fair. It still represents, first of all, the entire survey of economic potentials of the Republic of Croatia, which, from the economic point of view, is joining more and more Europe, where it actually belongs.



zagrebački velesajam
zagreb fair

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Avenija Dubrovnik 15, Telefon: 041/623-111
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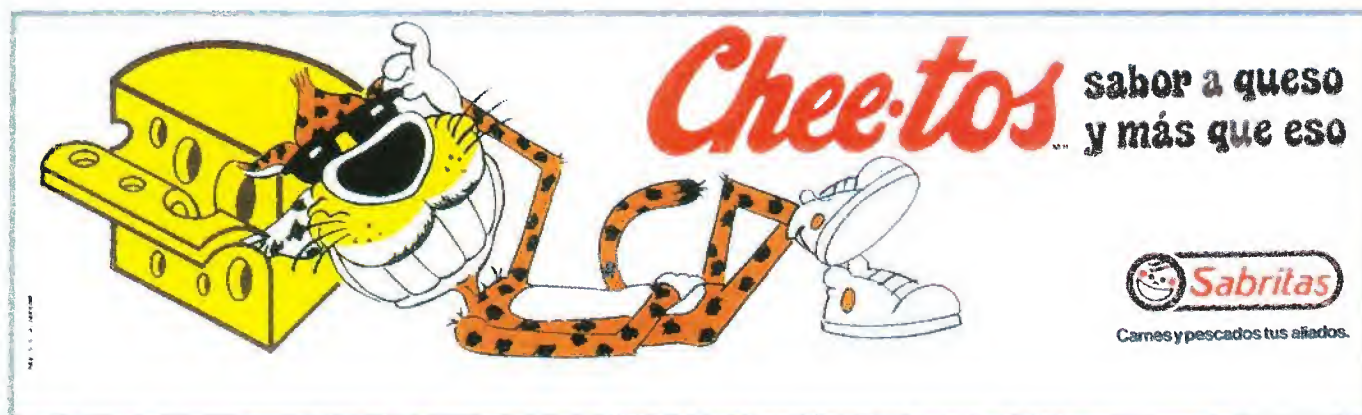


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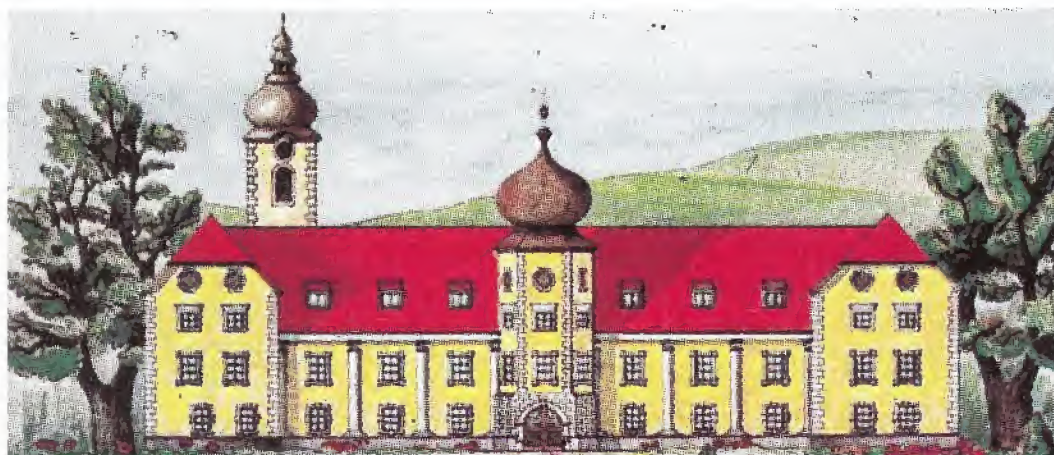
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